

The FIRST BOOK of
Apollo's Banquet:

CONTAINING

INSTRUCTIONS, and Variety of New *Tunes*, *Ayres*, *Jiggs*, *Minuets*,
and several New *Scotch Tunes*, for the

TREBLE-VIOLIN.

To which is added,

The Tunes of the Newest French Dances now in use at Court and in Dancing-Schools.

The 7th Edition
Corrected:



With new Addi-
tions.

In the SAVOY: Printed by E. Jones, for Henry Playford at his Shop near the Temple Church, and at his House over-
against the Blue-Ball in Arundel-Street in the Strand; Where also the Second Book may be had. 1693.



To all Ingenious Lovers and Practitioners of MUSICK.

THE TREBLE-VIOLIN is at present the only Instrument in fashion, and the delight of most Young Practitioners in Musick for its chearful and sprightly Sound, in setting forth the new Airy Tunes of these Times: This Choice Banquet (first Collected by Mr. John Playford deceased) is Replenished with Variety of New and Delightful Tunes proper to this Instrument, and also to the Flute or Recorder, being most of the newest Tunes, Ayres, Jiggs, and Minuets, now in use at Court, and at Publick Theatres: To which is also added, The Tunes of the French Dances now used at Court, and at Dancing-Schools; Being a Work very necessary to all that Play to Dancing either in City or Country.

And also for the Benefit of such Learners as live Remote from any Professed Teachers, there are in the following Pages set down (in the plainest Method that could be Invented) some Practical Rules and Instructions for Beginners, by which (since the first Publication hereof) several Persons have, only by these Instructions, attained to Play indifferently well. And now the former Impression being sold off, and called upon for more, I have in this Seventh Edition left out the Tunes which are already Printed in my Book, called, The Country Dancing-Master, and in their places added several new ones, with divers new Scotch Tunes: All which may properly be Played also on the Flute, or Flagelet, by such as are Skilled in the Knowledge of Pricking Tunes by Notes. The whole, as it is now Corrected and Published, I question not but will be kindly accepted by all Ingenious Lovers and Practitioners of MUSICK; which is the hearty Desire of

Your Friend,

H. P.

INSTRUCTIONS for *Beginners* on the TREBLE-VIOLIN.

Here are set down for the Benefit of such as desire to Learn on the *Violin*, and may live in the Country far from any Profess'd Teachers, these brief *Instructions*.

First, It is usual for *Practitioners* to Learn on the *Treble-Violin* by Ear; (but few there are that do so that ever attain to true stopping in Tune at first :) Therefore, for a more true and speedy way of Learning to stop all Notes in Tune, here is a *RULE* set down by Letters on four Lines assigned to the four several Strings by *Frets* and *Steps* on the Neck of the *Violin*, which is a way known to be used by the best *Teachers* in and about *London*, as a most sure and easie way for the first Entering their *Scholars*; and after, to cut them off when they became Perfect in the Knowledge of all the several Notes, and their true Stopping in Tune.

Note: That from the first Fret to the second is a *Semi-Tone*, or *Half Note*; but from the first to the third is a *Whole Tone*, or *Perfect Note*; and so is the third to the fifth.

For accomplishing of which, procure him of whom you buy your *Violin*, or some other Artist, to tye five *Frets* on the Neck of your *Violin*, as is on the Neck of a *Viol* or *Lute*, at a true distance. Your *Violin* being thus Fretted, it will be proper next to understand the way of *Tuning* it, which is by Fifths, that is, five *Notes* each String higher than the other. For the better understanding of which, this Example hath the Letters upon the four Lines alluding to the four Strings of the *Violin*, viz. That *b* is the first Fret, *c* the second, *d* the third, &c. *a* is the String open, that is, the String unstopp'd.

| | | | | | | | | |
|---|-------------------|---|-------|-------------|--------------|-------------|--------------|-------------|
| The four Strings, their Names, and the Frets. | <i>Treble</i> | 1 | a | b | c | d | e | f |
| | <i>Small Mean</i> | 2 | a | b | c | d | e | f |
| | <i>Great Mean</i> | 3 | a | b | c | d | e | f |
| | <i>Bass</i> | 4 | a | b | c | d | e | f |
| | | | Open. | First Fret. | Second Fret. | Third Fret. | Fourth Fret. | Fifth Fret. |

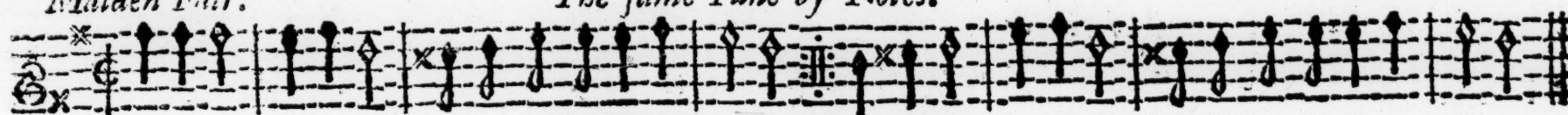
Thus in the following Example, which is a Tune, as the Letters are variously placed on the four Lines, some upon one Line, and some upon another; so they are to be stop't on the several Strings, according to their

their Places when single: It begins with three τ 's alone on the second Fret of the Treble or highest String, and is to be stopt with the second Finger, and struck with the Bow three times; the fourth Letter is a , which is the String struck open; the fifth is τ again, as before; the sixth is \mathbb{K} upon the second String, stopt on the fifth Fret, and so forward: The same Tune being placed under it in Notes, according to the *Gam-ut*.



Maiden Fair.

The same Tune by Notes.

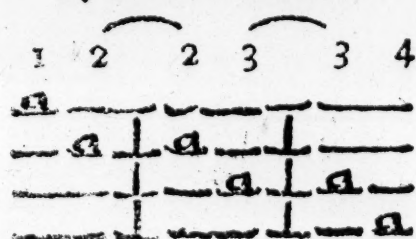


Of Tuning the VIOLIN.

Next, for the Tuning your *Violin*, there be two ways; First, by Fifths, which is most usual, and is Tuned, the Strings open; Secondly, by Eighths, that is, by stopping the fifth Fret, which is \mathbb{K} , viz. First, to wind up the Treble as high as it will bear without breaking, sound it with your Bow to the Second, and you will hear it an Eighth to the Treble; which done, stop your Second in like manner in \mathbb{K} , and tune your Third to that; and lastly, stop your Third in \mathbb{K} , and tune your Fourth to that: When thus tuned, if you strike your Treble and Second together without stopping, you will find it a Fifth, and so the rest to be Fifths to each other. By this Rule your four Strings will be in Tune, and you may proceed to play those *Tunes* foregoing.

Another Example of Tuning the Violin.

By Fifths in Letters.



By Fifths in Notes.



By Eighths in Letters.



By Eighths in Notes.



An

An Example of the several Notes as they ascend on the four several Strings, from the lowest to the highest, by Letters and Notes.

By Letters.

* * * *

Fourth String. Third String. Second String. First String.

By Notes.

* * * *

Fourth String. Third String. Second String. First or Treble.

The Scale of Musick called the Gam-ut, being so much as contains the compass of Notes used on the Treble-Violin.

On the middle
five Lines and
their Spaces are
prick'd all Les-
sons, and if there
be Notes above
or below these,
they are supplied
by adding a
Leager Line for
them above the
five Lines, or
else below the
five Lines, as
occasion does re-
quire.

This *Scale* or *Gum-ut* doth direct you to know the places of the Notes both in Lines and Spaces, above and under your aligned *Cliff*, which is commonly placed on the second Line, at the beginning of all Lessons or Tunes for the *Treble-Violin*, and is called, The *G sol re ut* or *Treble Cliff*.

As for distinguishing the *Flats* and *Sharps*, which express Semitones or half Sounds, the following Table doth direct: \flat is marked for Flat, and makes the Note half a Tone or Sound lower, or (as we say) flatter; and the Sharp is marked thus \sharp , which is half a Tone or Sound higher, as you will find in the Use by Frets or Stops; for the distance of two Frets is a whole Note, and from one Fret to the other is but an half Note.

An Example by Letters or Notes, ascending from the lowest Note of the fourth String, to the highest on the Treble, wherein the usual half Notes (Flats and Sharps) are expressed.

The fourth String, or Bass. The third, or Great Mean. The second, or Small Mean. The first, or Treble.

By observing of this RULE, you may prick any Tune out of Notes into Letters, or out of Letters into Notes.

Lastly, It will be necessary to know the Names and Measure of every Note, as to their due Proportion of keeping the true Time of *Musick*; for which, this following Example will direct you.

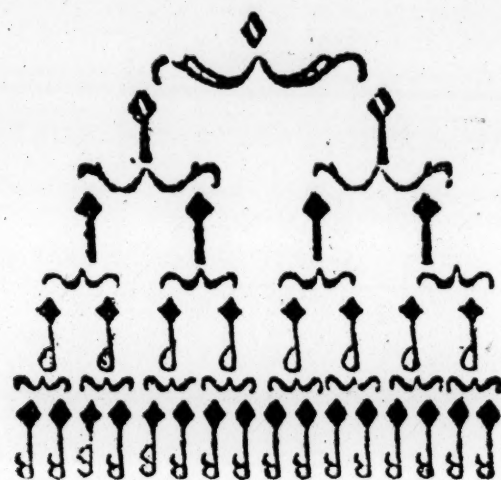
A T A B L E of the Notes and their Names, with the Characters for Rests or Pauses, as they are usually marked.

Breve. Semibreve. Minims. Crotchets. Quavers. Semiquavers. Breve Rest. Semibreve Rest. Minim Rest. Crotchet Rest. Quaver Rest. Semi q. Rest.

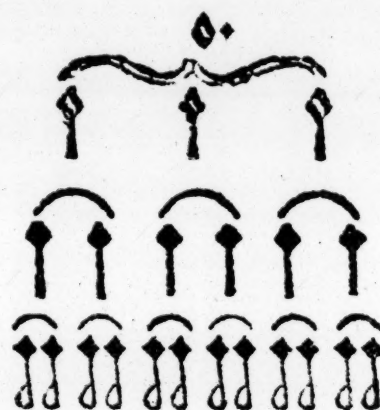
In *Musick* four or more Proportions of *Time* have been in use, but at present two only are usual, viz. First, the *Common* or *Semibreve Time*; Secondly, the *Tripla Time*: The *Common Time* is multiplied from the *Semibreve* or whole Measure by Two's, whose Mark or Signature is thus C .

The *Tripla Time* is most used for *Galliards*, *Corants*, *Sarabands*, and *Jiggs*, whose Measure is by three *Minims*, or by three *Crotchets*, and the Signature is thus $\frac{\text{C}}{3}$.

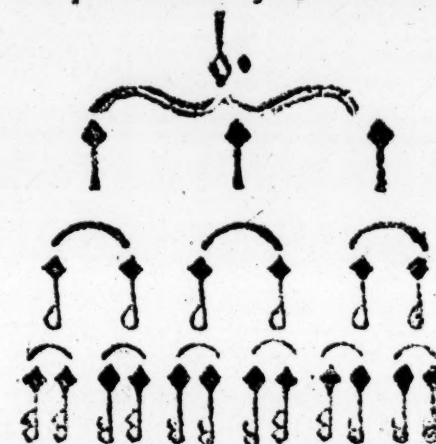
Common Time.



Tripla Time by 3 Minims.



Tripla Time by 3 Crotchets.



These several Notes have usually a Prick adjoyned to them, which augments that Note to which it is set to be half so much more in Proportion: For Example; If a Prick be joyned to a *Minim*, then that *Minim*, which was but two *Crotchets*, is by that made three, for prolongation of the Sound; and so the like with other Notes of greater or lesser Measure.

Example.



Note: When these *Tyes* \sim are put over two or three *Quavers* or *Semiquavers*, it signifies, That those Notes so tied are to be Slurr'd, or to be play'd with once drawing the Bow; and sometimes a *Tye* over two *Minims* or *Crotchets* both on the same Line or Space, is to joyn the same to make the *Time* perfect. This mark \surd is a *Direct*, put at the end of the Line to direct the first Note on the next.

If these foregoing *Necessary R U L E S* (formerly made by Mr. *John Playford*) are well observed, and put in Practice, I doubt not but Ingenious Practitioners will reap Benefit thereby: Which is the hearty Desire and Wish of

Your Friend H. P.

Choice new Tunes, Jiggs, and Dances, for the Treble-Violin.

1 **T** He New Canaries.

The first piece, 'He New Canaries', is marked with a large 'T' and a treble clef. It begins with a key signature of one sharp (F#) and a 3/4 time signature. The melody is written on a single staff with various note values including eighth and sixteenth notes, and rests. The piece concludes with a double bar line.

This block contains the continuation of the musical notation for 'He New Canaries' on a single staff, following the first line.

2 **A** New Jigg.

The second piece, 'New Jigg', is marked with a large 'A' and a treble clef. It begins with a key signature of one sharp (F#) and a 3/4 time signature. The melody is written on a single staff with various note values including eighth and sixteenth notes, and rests. The piece concludes with a double bar line.

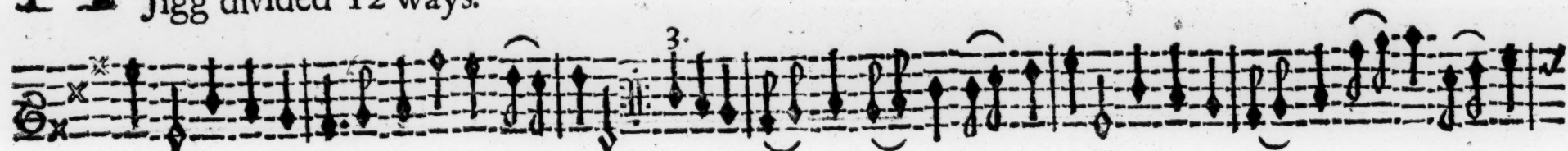
This block contains the continuation of the musical notation for 'New Jigg' on a single staff, following the first line.

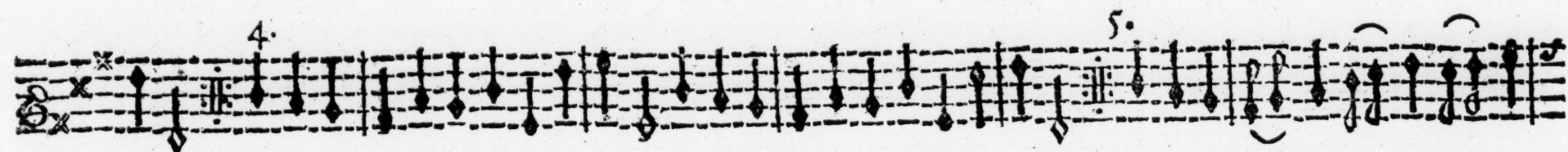
3 **A** Northern Jigg.

The third piece, 'Northern Jigg', is marked with a large 'A' and a treble clef. It begins with a key signature of one sharp (F#) and a 3/4 time signature. The melody is written on a single staff with various note values including eighth and sixteenth notes, and rests. The piece concludes with a double bar line.

This block contains the continuation of the musical notation for 'Northern Jigg' on a single staff, following the first line.

4 **A** 
Jigg divided 12 ways.

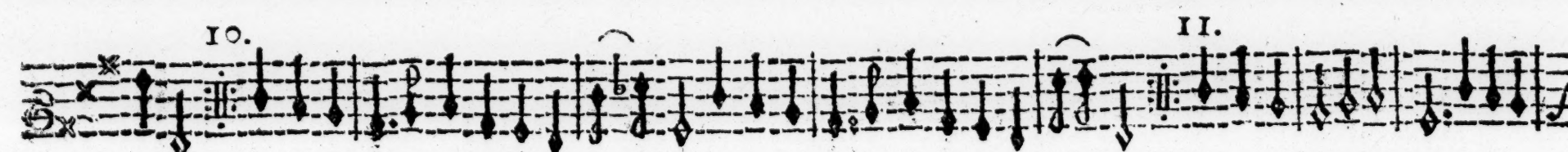


















5 **I** *Nner-Temple Jigg.*

6 **M** *Iddle-Temple Jigg.*

7 **L** *Incolns-Inn Jigg.*

8 **G** *Rays-Inn Jigg.*

9 **T** He Dance in the Play of *Macbeth*.

This musical staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It contains a series of notes, many of which are marked with an 'x' above them, indicating specific rhythmic or melodic points. The notation is dense and characteristic of early printed music.

This staff continues the musical notation from the previous one, showing a continuation of the melody with various note values and rests.

10 **T** He Dancing-Horse.

This staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It contains a series of notes, many of which are marked with an 'x' above them, indicating specific rhythmic or melodic points. The notation is dense and characteristic of early printed music.

This staff continues the musical notation from the previous one, showing a continuation of the melody with various note values and rests.

This staff continues the musical notation from the previous one, showing a continuation of the melody with various note values and rests.

11 **A** Theatre Tune.

This staff begins with a treble clef, a key signature of one flat (Bb), and a 3/4 time signature. It contains a series of notes, many of which are marked with an 'x' above them, indicating specific rhythmic or melodic points. The notation is dense and characteristic of early printed music.

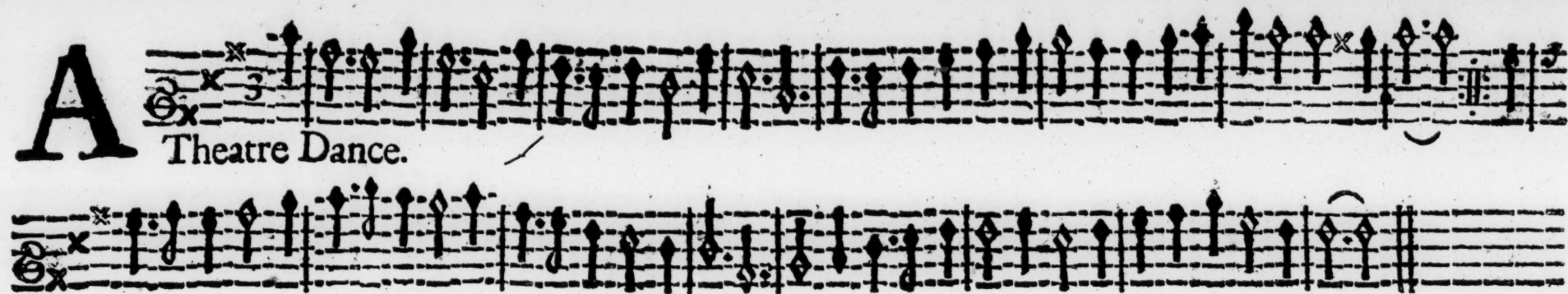
This staff continues the musical notation from the previous one, showing a continuation of the melody with various note values and rests.

This staff continues the musical notation from the previous one, showing a continuation of the melody with various note values and rests.

12

A

Theatre Dance.



13

C

Aptain Hollis's Farewel.



14

T

He Hobby-Horse Dance.



15

F

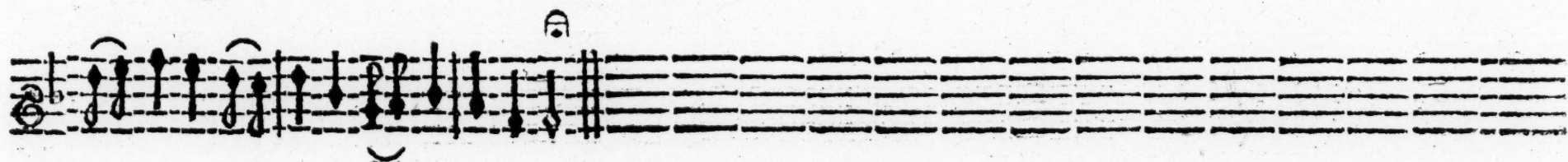
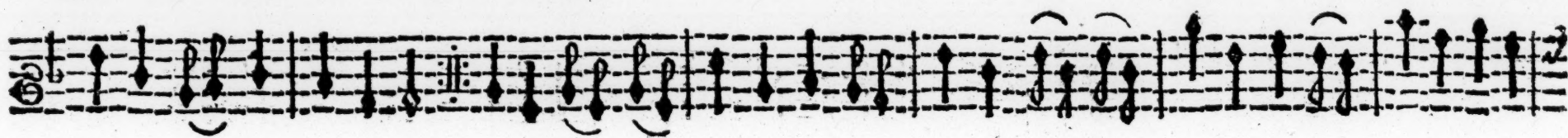
Y! nay! prithee *John!*



16

T

He Prince of *Orange's* Delight.



17

M

R. *Farmer's* Magot.



18

S*Away.*

19

A

Round O.



20

B

Read of Gad.



*See the 2nd part
Further on N. 16*

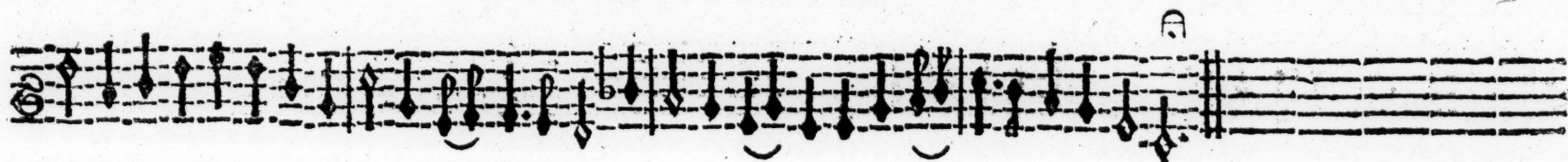
21

T He Tune of *Farrinel's* Ground, to the Song of, *All Joy to Great Cæsar.*

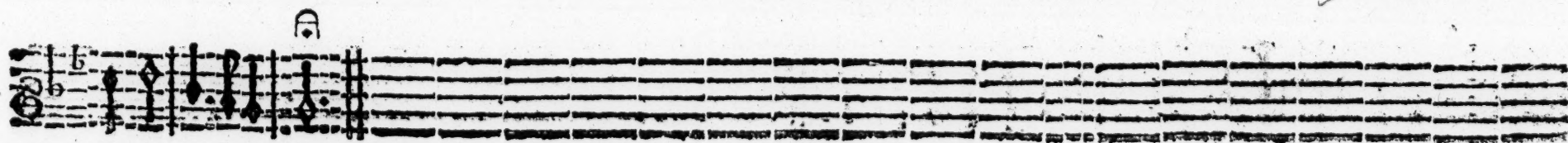


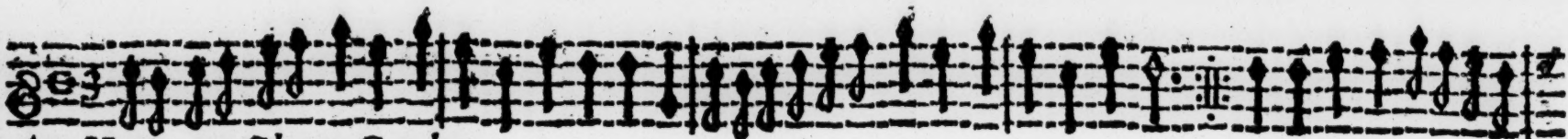


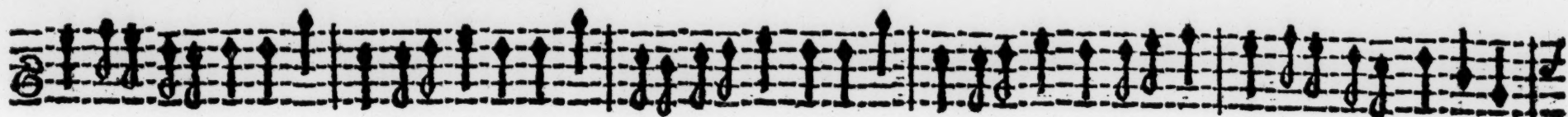
22 **N** *Ow the Tories, &c. or, Royal James.*

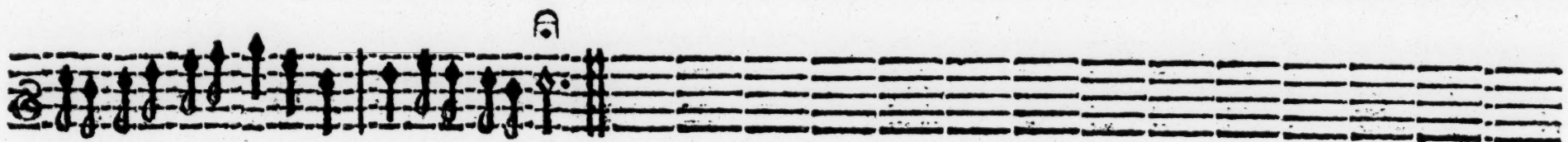


23 **S** *Tate and Ambition.*

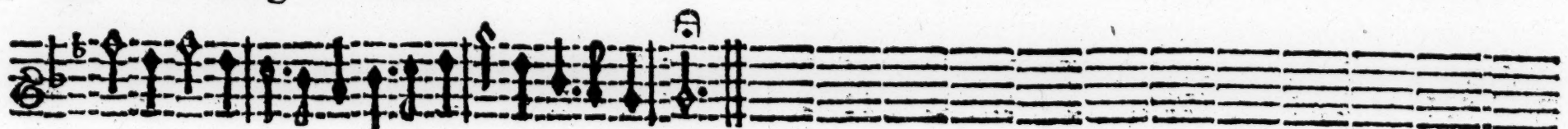



24 **H** 
Am-House, or Cherry-Garden.





25 **T** 
He King of Poland.

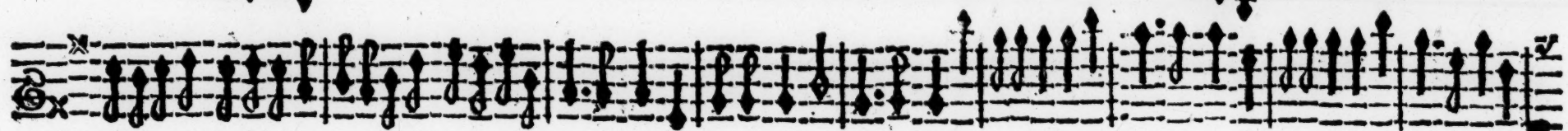


26 **A** 
Passingalia.

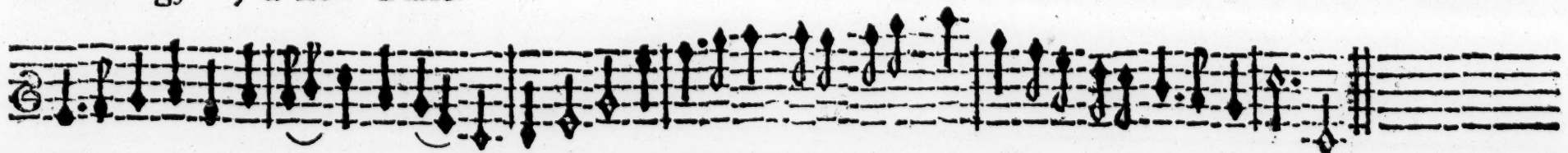





27 **T** 
He Scotch-man's Dance in the *Northern Lads*.



28 **K** 
Ingfale; a new Tune.



29 **A** 
Minuet.



The Second Part of *Apollo's Banquet*, containing several new Tunes of *French Dances*
for the *Treble-Violin* and *Flute*, performed at Court, and in Dancing-Schools.

I **A** 
N Entry.



2 **S** 
Araband.

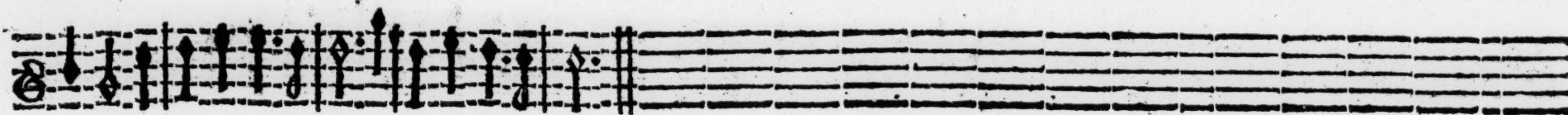


3 **L** 
A Beauford.

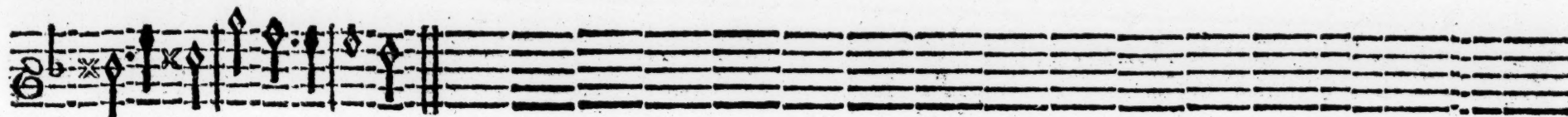




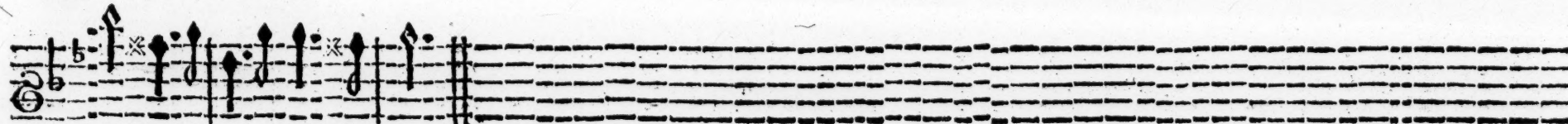
4 **L** A Princess Orleans.

Musical notation for 'A Princess Orleans' on a single staff. The key signature has one flat (B-flat). The melody begins with a half note G4, followed by a series of eighth and sixteenth notes, including some beamed pairs. There are several accidentals, including a sharp on F5 and a double sharp on G5. The piece ends with a double bar line.

5 **S** Araband.


Musical notation for 'Araband' on a single staff. The key signature has one flat (B-flat). The melody starts with a half note G4, followed by eighth and sixteenth notes. There are several accidentals, including a sharp on F5 and a double sharp on G5. The piece ends with a double bar line.

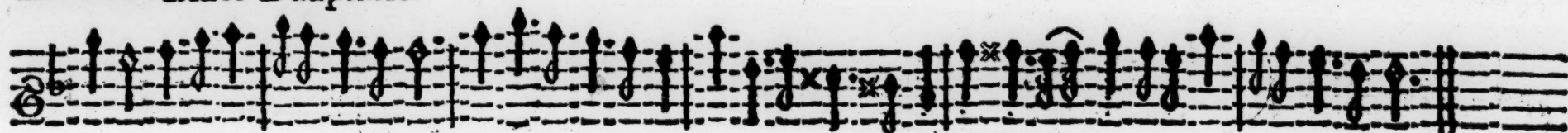
6 **T** He Galliard.

Musical notation for 'He Galliard' on a single staff. The key signature has one flat (B-flat). The melody begins with a half note G4, followed by eighth and sixteenth notes. There are several accidentals, including a sharp on F5 and a double sharp on G5. The piece ends with a double bar line.

7 **C** Orant: Signior Baptist.

Musical notation for 'Orant: Signior Baptist' on a single staff. The key signature has one flat (B-flat). The melody starts with a half note G4, followed by eighth and sixteenth notes. There are several accidentals, including a sharp on F5 and a double sharp on G5. The piece ends with a double bar line.

8 **M** 
Inuet Dauphine.



9 **B** 
Ore Versaille.



10 **N** 
Ew Bore Versaille.



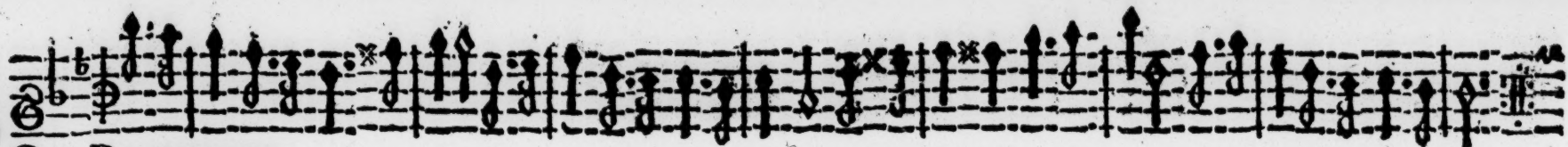
11 **B** 
Ore Angleterre.



12

B

Ore Portugeze.



13

B

Ore Madame.



14

L

A Princess Royal.



15

L

A Fontainbleau.



16

L

A Duchefs.



17

M

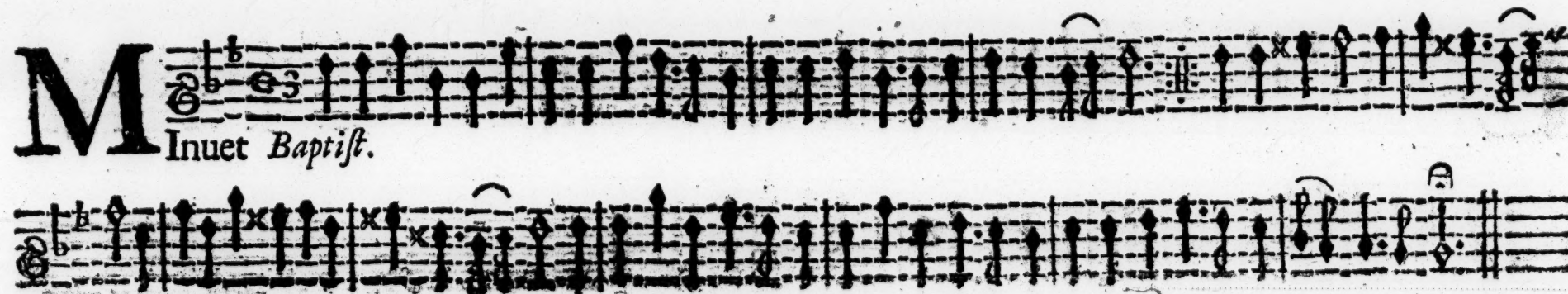
Inuet Royal.



18

M

Inuet Baptist.



19

L

A Madame.



20

M

Inuet.



21

M

Inuet St. Andrew.



D

22

M

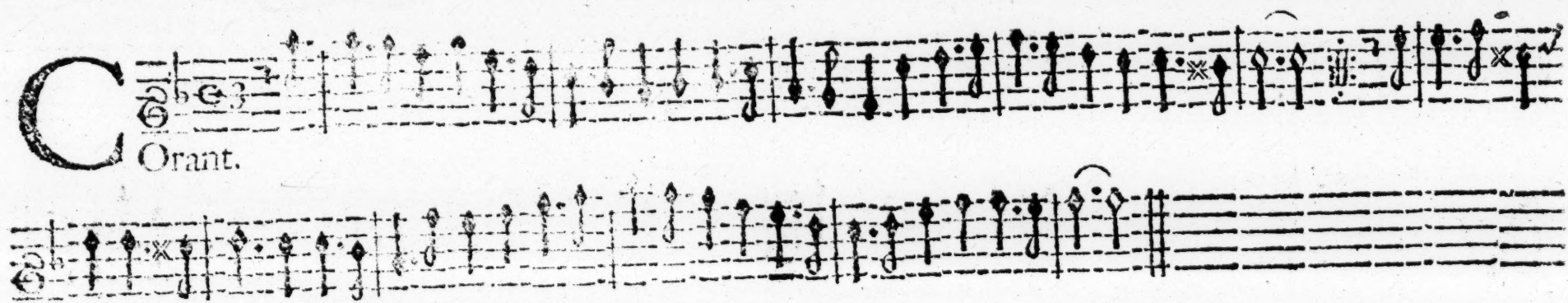
Inuet: Round O.



23

C

Orant.



24

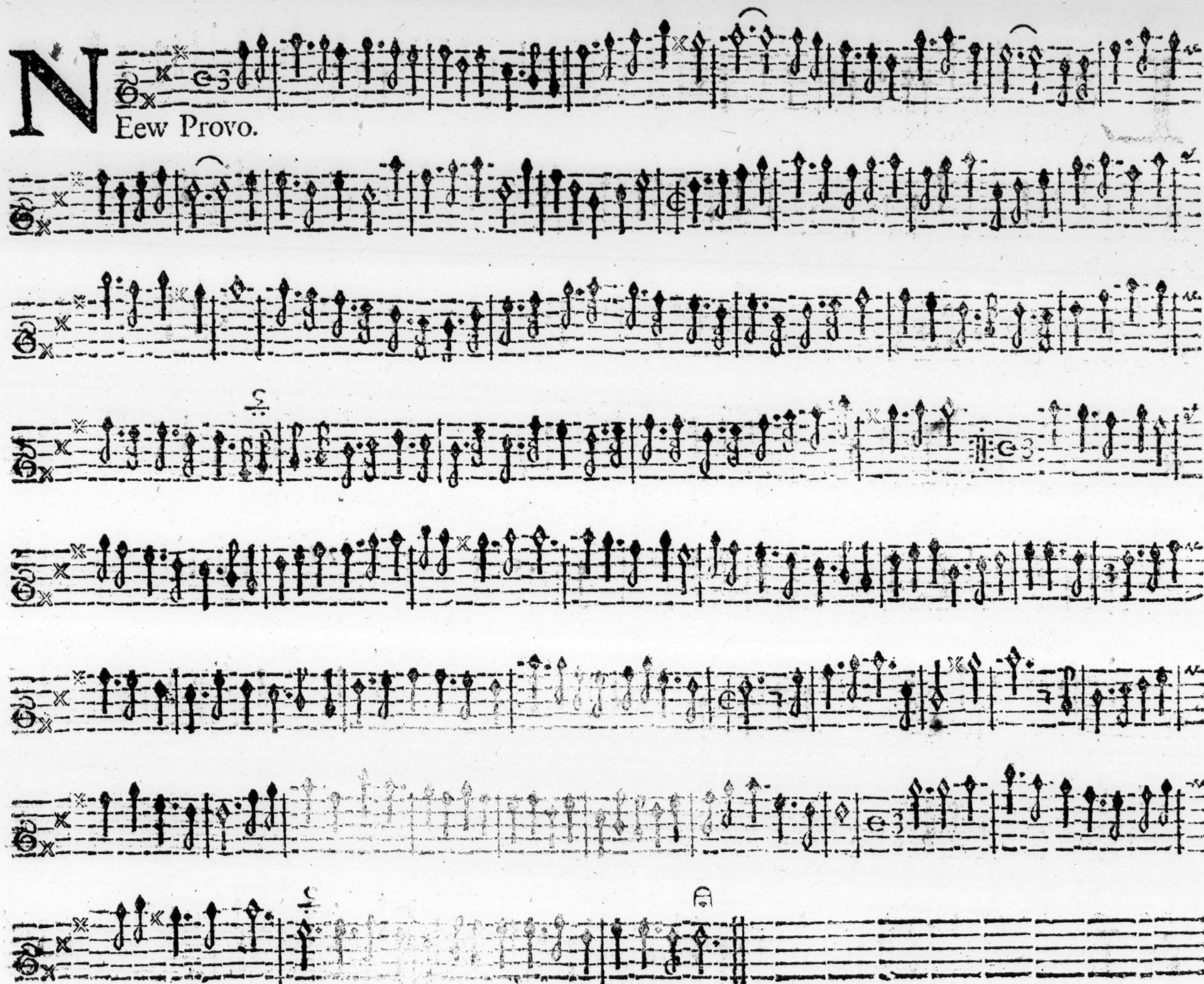
N

Ew Bore Baptist.



N

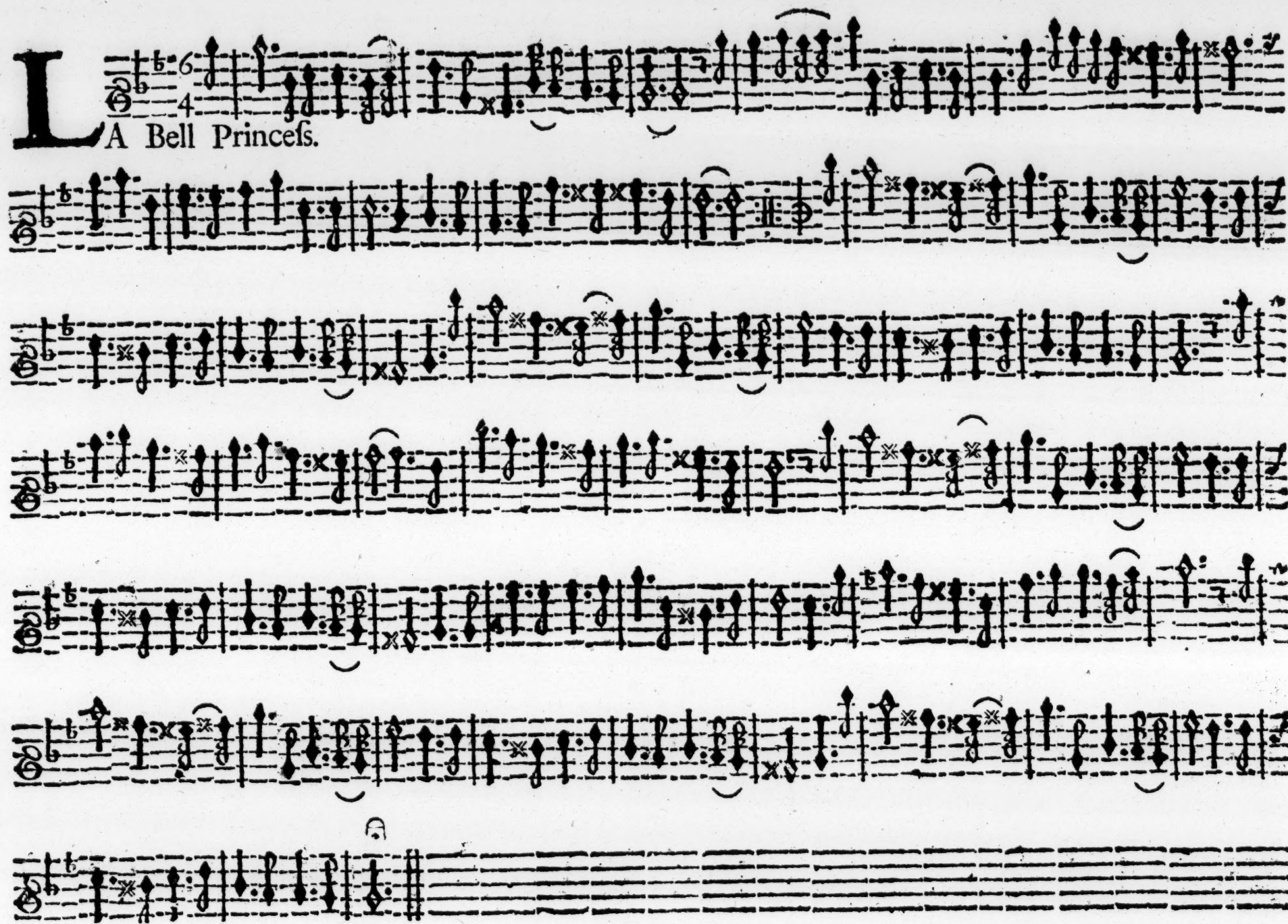
Eew Provo.



26

L

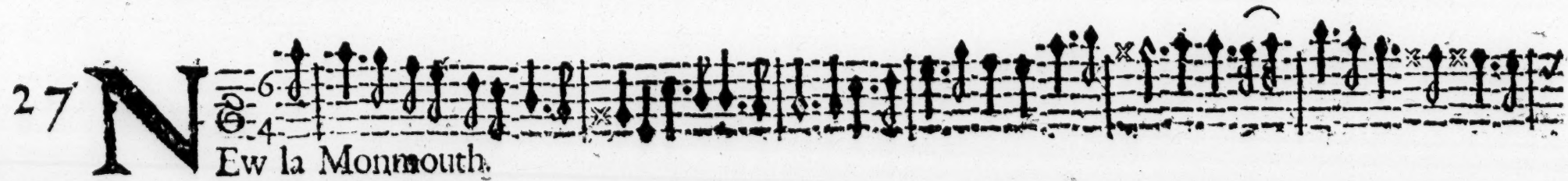
A Bell Princess.

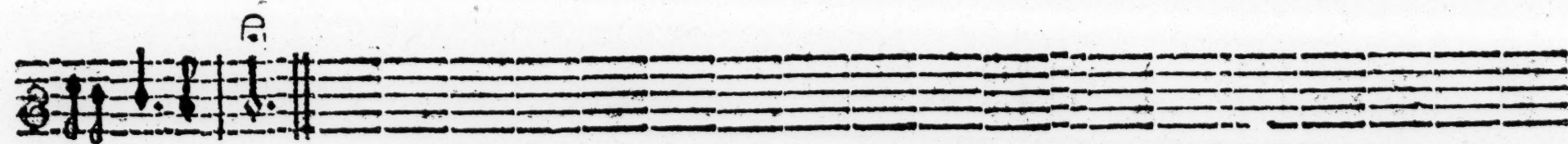


27

N

Ew la Monmouth.





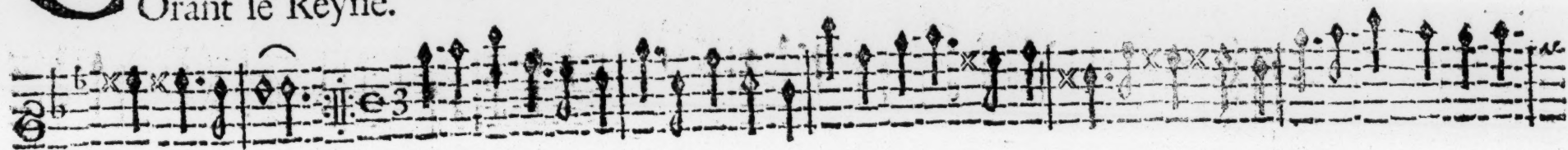
28 **B** Ore Baptist.

The section begins with the number '28' and a large bold letter 'B'. The notation is in G-clef and 3/4 time, featuring a key signature of one flat (B-flat). It contains several measures of music with various note values and rests.

29

C

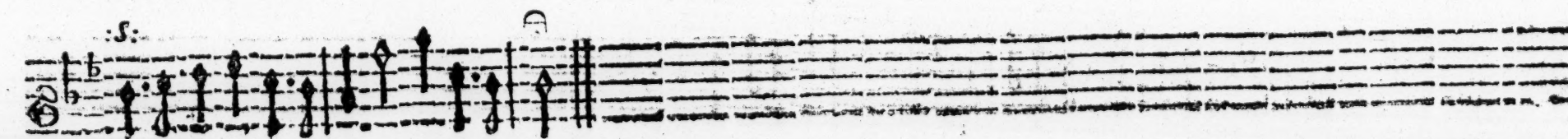
Orant le Réyne.



30

L

A Modena.



31

L A Catherine. *[Play every Strain twice.]*

The first strain of 'A Catherine' is written on a single staff in 3/8 time. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature 'C' with a '3' below it. The melody consists of a series of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The strain ends with a double bar line.

The second strain of 'A Catherine' continues the melody on a single staff. It features similar rhythmic patterns and note values, maintaining the B-flat key signature. It concludes with a double bar line.

The third strain of 'A Catherine' is the final line of the first section. It continues the melodic development and ends with a double bar line.

The fourth strain of 'A Catherine' is the final line of the first section. It concludes the first section with a double bar line.

32

N Ew la Monsieur.

The first strain of 'Ew la Monsieur' is written on a single staff in 3/8 time. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature 'C' with a '3' below it. The melody consists of a series of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The strain ends with a double bar line.

The second strain of 'Ew la Monsieur' continues the melody on a single staff. It features similar rhythmic patterns and note values, maintaining the B-flat key signature. It concludes with a double bar line.

The third strain of 'Ew la Monsieur' is the final line of the second section. It continues the melodic development and ends with a double bar line.

The fourth strain of 'Ew la Monsieur' is the final line of the second section. It concludes the second section with a double bar line.

33 **L** 
A Princess.





34 **L** 
A Princess Ann.





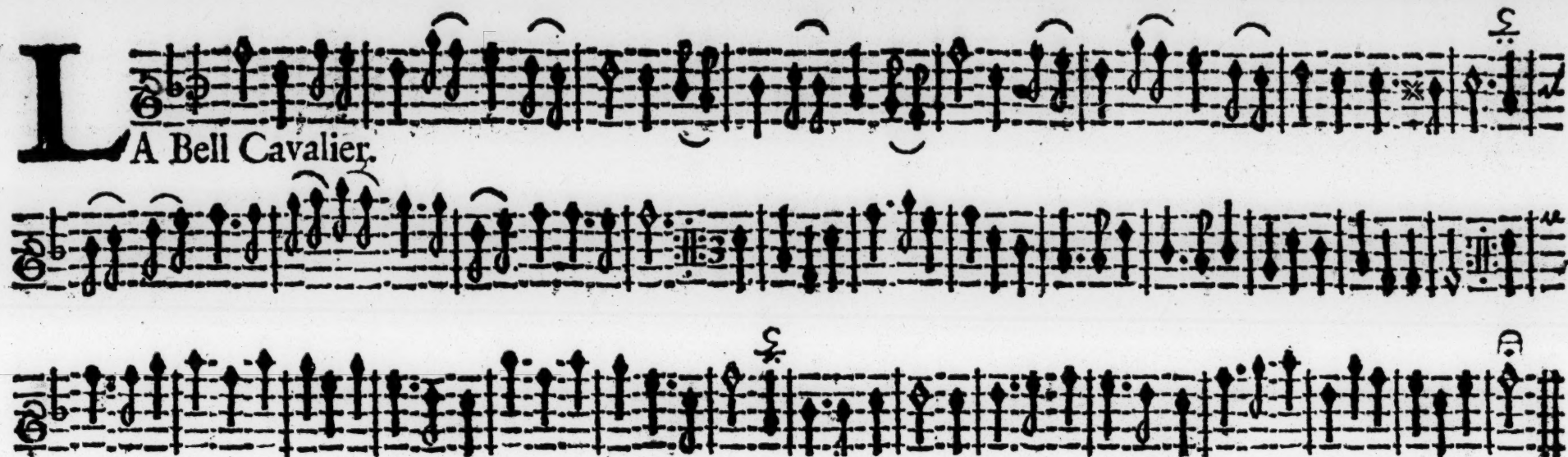
35 **B** 
Ore.



36

L

A Bell Cavalier.



37

N

Ew la Dolphin.

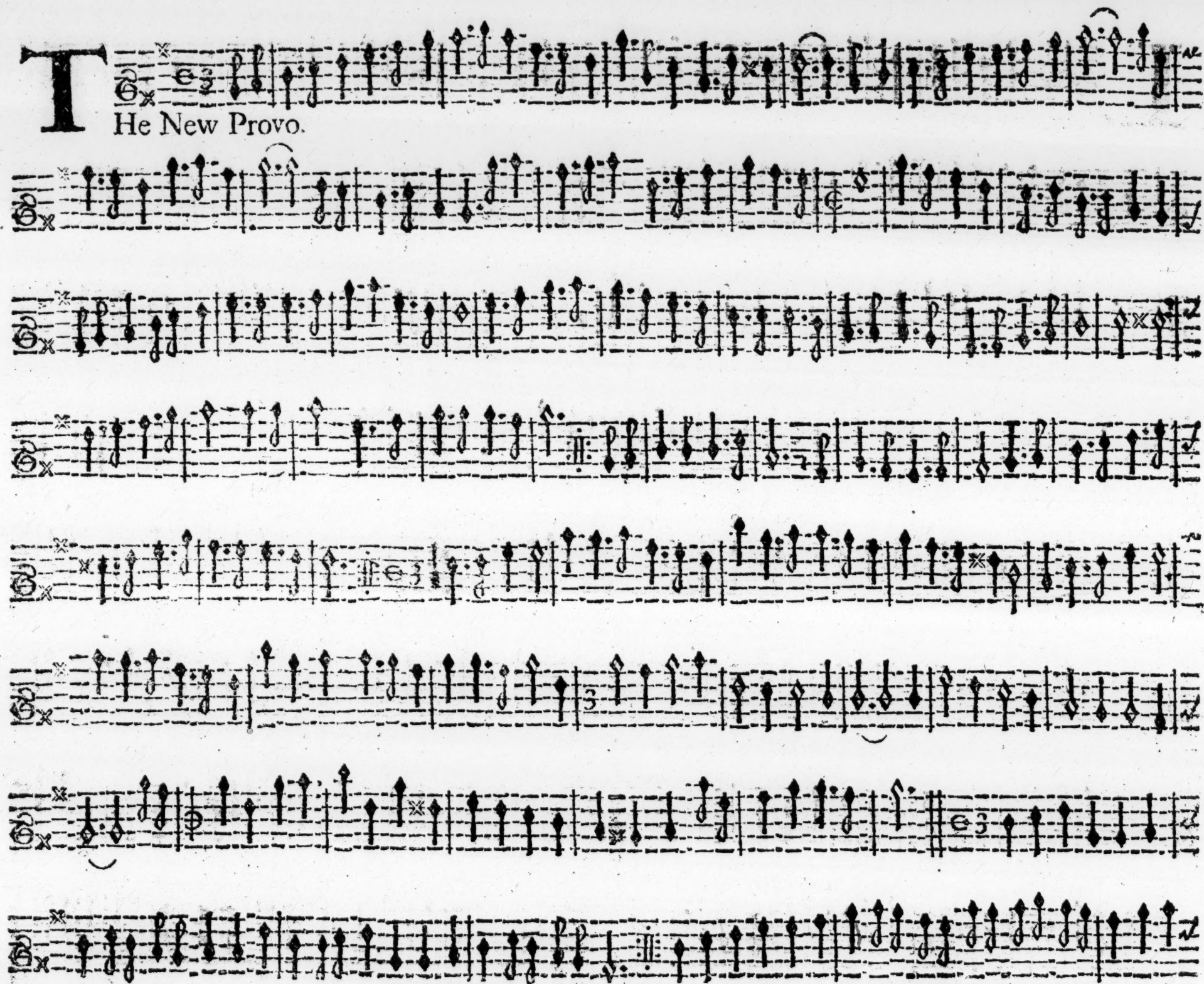


E.

38

T

He New Provo.





39 **C**  Orant la Grand-Britain.



40 **L** A Prince.

The first system of music for 'A Prince' is written on a single staff. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody is composed of eighth and sixteenth notes, with some rests. There are some 'x' marks above certain notes, possibly indicating fingerings or specific performance instructions.The second system of music continues the melody from the first system. It features similar rhythmic patterns and note values, with some 'x' marks above notes.The third system of music continues the melody. It includes a measure with a '3' over it, possibly indicating a triplet. The notation remains consistent with the previous systems.The fourth system of music continues the melody. It ends with a double bar line and some empty staves, indicating the end of the piece.

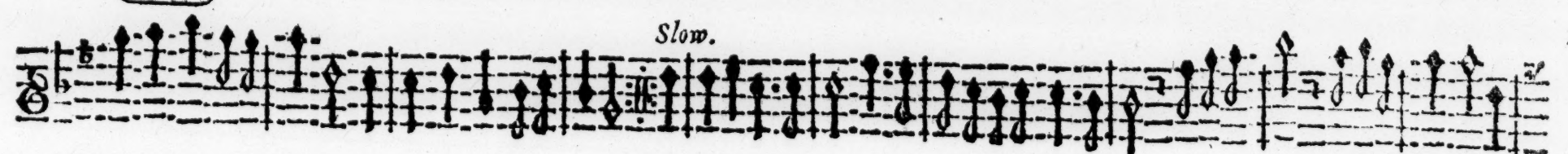
41 **N** Ew la Duchefs.

The first system of music for 'Ew la Duchefs' is written on a single staff. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody is composed of eighth and sixteenth notes, with some rests. There are some 'x' marks above certain notes.

I. 2. :S:

The second system of music for 'Ew la Duchefs' is written on a single staff. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody is composed of eighth and sixteenth notes, with some rests. There are some 'x' marks above certain notes. The system is marked with 'I. 2. :S:' above the staff.

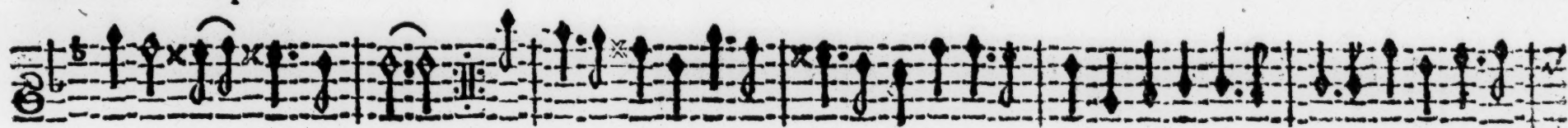
Slow.

The third system of music for 'Ew la Duchefs' is written on a single staff. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody is composed of eighth and sixteenth notes, with some rests. The system is marked with 'Slow.' above the staff.

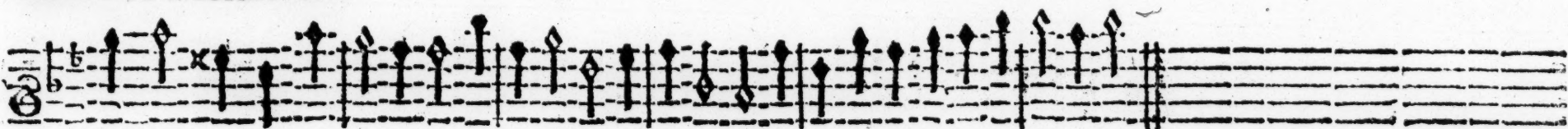
:S: I. 2.

The fourth system of music for 'Ew la Duchefs' is written on a single staff. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody is composed of eighth and sixteenth notes, with some rests. The system is marked with ':S: I. 2.' above the staff.

42



43



44



45 **B** Ore le Reyne.

The first staff of music for 'Ore le Reyne.' is in G major (one sharp) and 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody is written in a single line with various note values including minims, crotchets, and quavers, some beamed together. There are several slurs over groups of notes.

Brisk.

The second staff of music for 'Ore le Reyne.' continues the melody. It includes a tempo marking 'Brisk.' above the staff. The notation continues with similar note values and slurs.

The third staff of music for 'Ore le Reyne.' continues the melody. It includes a tempo marking 'Slow.' above the staff. The notation continues with similar note values and slurs.

46 **L** A Buchan.

The first staff of music for 'A Buchan.' is in G major (one sharp) and 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody is written in a single line with various note values including minims, crotchets, and quavers, some beamed together. There are several slurs over groups of notes.

The second staff of music for 'A Buchan.' continues the melody. It includes a tempo marking 'Brisk.' above the staff. The notation continues with similar note values and slurs.

The third staff of music for 'A Buchan.' continues the melody. It includes a tempo marking 'Slow.' above the staff. The notation continues with similar note values and slurs.

47 **L** A Doncaster.

The first staff of music for 'A Doncaster.' is in G major (one sharp) and 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody is written in a single line with various note values including minims, crotchets, and quavers, some beamed together. There are several slurs over groups of notes.

The second staff of music for 'A Doncaster.' continues the melody. It includes a tempo marking 'Brisk.' above the staff. The notation continues with similar note values and slurs.



48 **N** 
Ew Bore Paspe.

The fifth staff begins with a large, decorated initial 'N' followed by musical notation. The text 'Ew Bore Paspe.' is written below the staff. The notation continues with various note values and rests.

49

T

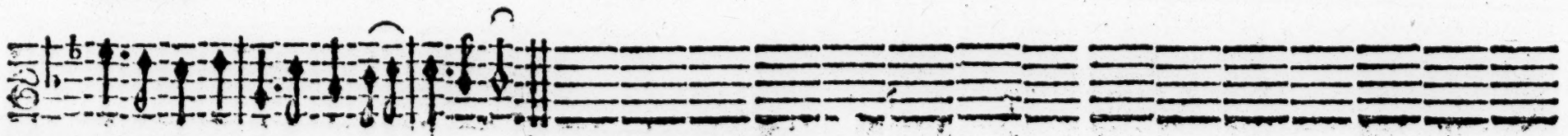
He Brauls.



Leading Braul.



Gavor.



T

He New Brauls.



Second Braul.



Leading Braul.



Gavot.

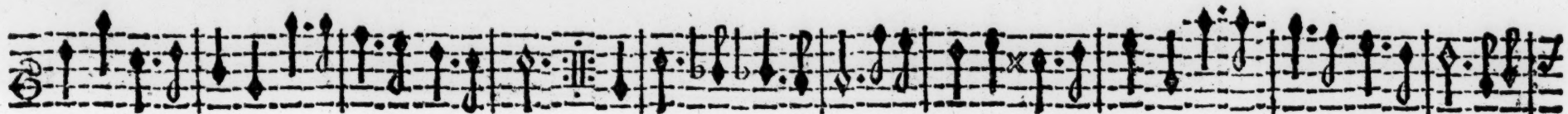


F

51

T

He Brauls; by Monsieur *Peasable*.



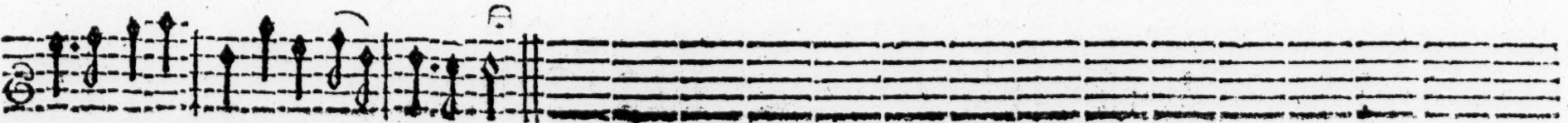
Second Braul.



Leading Braul.



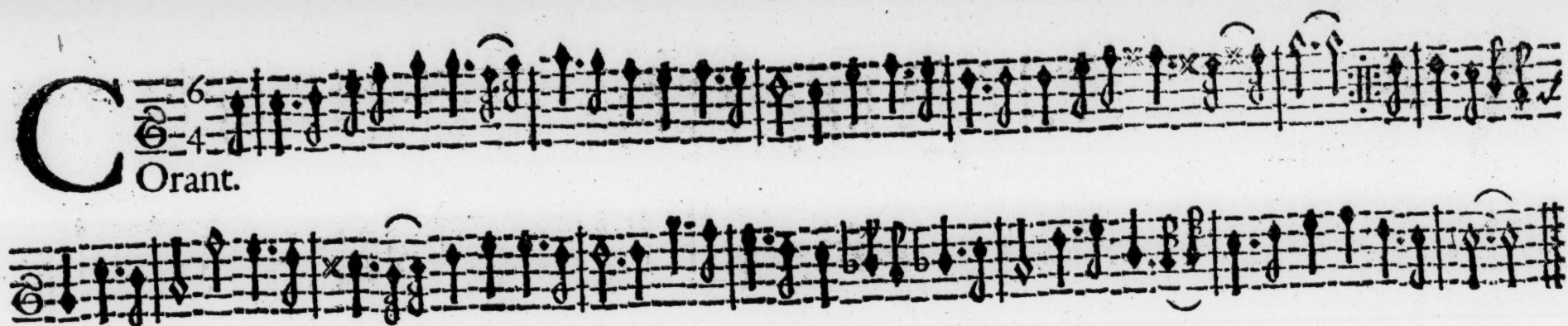
Gavot.



52

C

Orant.



53

B

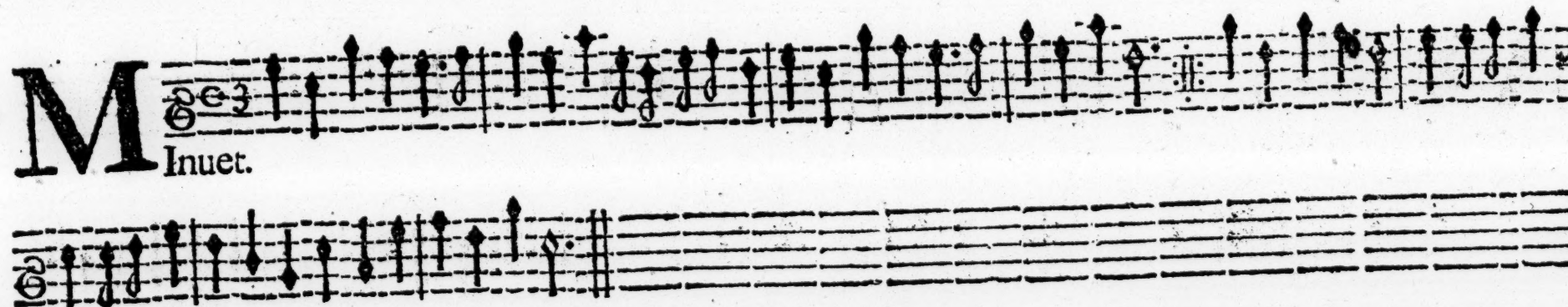
Ore.



54

M

Inuet.



55

M

Inuet.



56

A

Serenade.



57

A

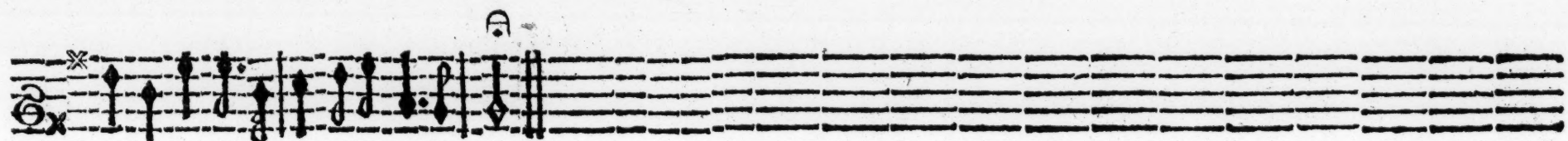
Scotch Tune.

*The End of the Second Part.*


The Third Part of **Apollo's Banquet**, containing several of the newest Tunes of *Dances*
for the *Treble-Violin* and *Flute*, now in use at Court, and in Dancing-Schools.

1 **A**  **New Entry.**

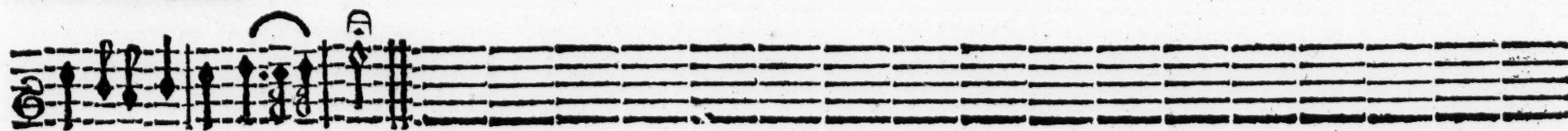




2 **A**  **New Ayre.**



3 **M**  **Inuet.**



4 **A** *Scotch Tune; by Mr. Dyer.*

5 **A** *New Scotch Tune.*

6 **A** *New Scotch Tune.*



7 **T** He Northern Lafs.

The first system of music for 'He Northern Lafs.' consists of a single staff in G major (one sharp) and 6/8 time. It begins with a treble clef and a key signature of one sharp (F#). The melody is written in a single staff, featuring a series of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The piece concludes with a double bar line and a repeat sign.

The second system of music continues the melody from the first system. It features a treble clef and a key signature of one sharp (F#). The notation includes various note values, including eighth and sixteenth notes, and rests. The system ends with a double bar line and a repeat sign.

The third system of music continues the melody. It features a treble clef and a key signature of one sharp (F#). The notation includes various note values, including eighth and sixteenth notes, and rests. The system ends with a double bar line and a repeat sign.

The fourth system of music continues the melody. It features a treble clef and a key signature of one sharp (F#). The notation includes various note values, including eighth and sixteenth notes, and rests. The system ends with a double bar line and a repeat sign.

8 **T** He Banditti; a Round O.

The first system of music for 'He Banditti; a Round O.' consists of a single staff in G major (one sharp) and 6/8 time. It begins with a treble clef and a key signature of one sharp (F#). The melody is written in a single staff, featuring a series of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The piece concludes with a double bar line and a repeat sign.


The second system of music continues the melody from the first system. It features a treble clef and a key signature of one sharp (F#). The notation includes various note values, including eighth and sixteenth notes, and rests. The system ends with a double bar line and a repeat sign.

The third system of music continues the melody. It features a treble clef and a key signature of one sharp (F#). The notation includes various note values, including eighth and sixteenth notes, and rests. The system ends with a double bar line and a repeat sign.

The fourth system of music continues the melody. It features a treble clef and a key signature of one sharp (F#). The notation includes various note values, including eighth and sixteenth notes, and rests. The system ends with a double bar line and a repeat sign.

9 **I** 
N a Defart in Greenland.



10 **A** 
New Bore.





11 **H** 
Ampton-Court.





12

A

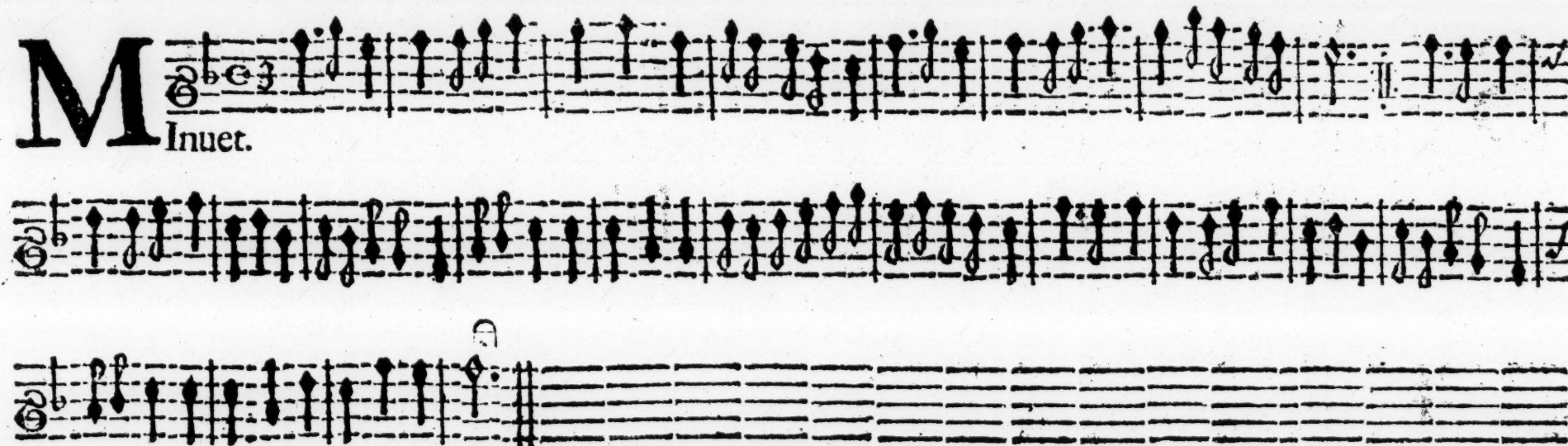
Farewel.



13

M

Inuet.



14

P

Aspe.



15 **L** *Long cold Nights.*

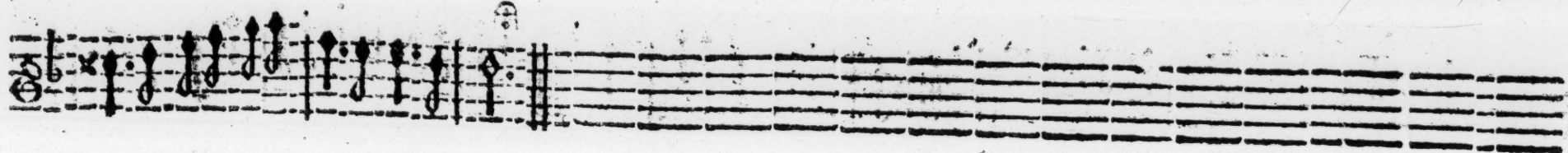
This musical block contains three staves of music. The first staff begins with a large initial 'L' and a key signature of one flat (B-flat). The music is written in a style typical of 18th-century hymnals, featuring various note values and rests. The second and third staves continue the melody. The third staff ends with a double bar line and a repeat sign.

16 **S** *Second Part of Bread of Gad.*

This musical block contains three staves of music. The first staff begins with a large initial 'S' and a key signature of one flat (B-flat). The music is written in a style typical of 18th-century hymnals, featuring various note values and rests. The second and third staves continue the melody. The third staff ends with a double bar line and a repeat sign.

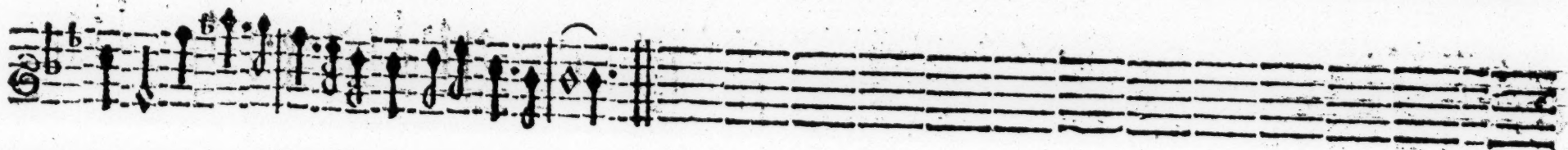
17 **T** *He Ann.*

This musical block contains two staves of music. The first staff begins with a large initial 'T' and a key signature of one flat (B-flat). The music is written in a style typical of 18th-century hymnals, featuring various note values and rests. The second staff continues the melody. The second staff ends with a double bar line and a repeat sign.



18 **C** *Orant*

The first staff of this section is in G major (one sharp) and 6/8 time, marked with a common time signature 'C' and a '6' over a '4'. It contains a series of eighth and sixteenth notes.



19 **M** *R. H. Putcell's Jigg.*

The first staff of this section is in G major (one sharp) and 6/8 time, marked with a common time signature 'M' and a '6' over a '4'. It contains a series of eighth and sixteenth notes.



20

T He Princess.

Handwritten musical notation for the piece 'He Princess'. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody is written on a five-line staff with various note values, including minims, crotchets, and quavers, and includes some accidentals.

Handwritten musical notation for the piece 'Bore'. It continues with the same treble clef, one flat key signature, and common time signature. The notation features a series of notes with some accidentals and rests.

Handwritten musical notation for the piece 'Saraband'. It starts with a treble clef, one flat key signature, and common time signature. The melody is composed of various note values and includes some accidentals.

Handwritten musical notation for the piece 'Canaries'. It begins with a treble clef, one flat key signature, and common time signature. The notation includes various note values and accidentals.

Handwritten musical notation for the piece 'S.'. It starts with a treble clef, one flat key signature, and common time signature. The notation features various note values and accidentals.

Four empty musical staves, each consisting of five lines, arranged horizontally.

21

M Inuet.

Handwritten musical notation for the piece 'Inuet'. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody is written on a five-line staff with various note values, including minims, crotchets, and quavers, and includes some accidentals.

Handwritten musical notation for the piece 'Inuet'. It continues with the same treble clef, one flat key signature, and common time signature. The notation features a series of notes with some accidentals and rests.

22 **T** Ricatrees.

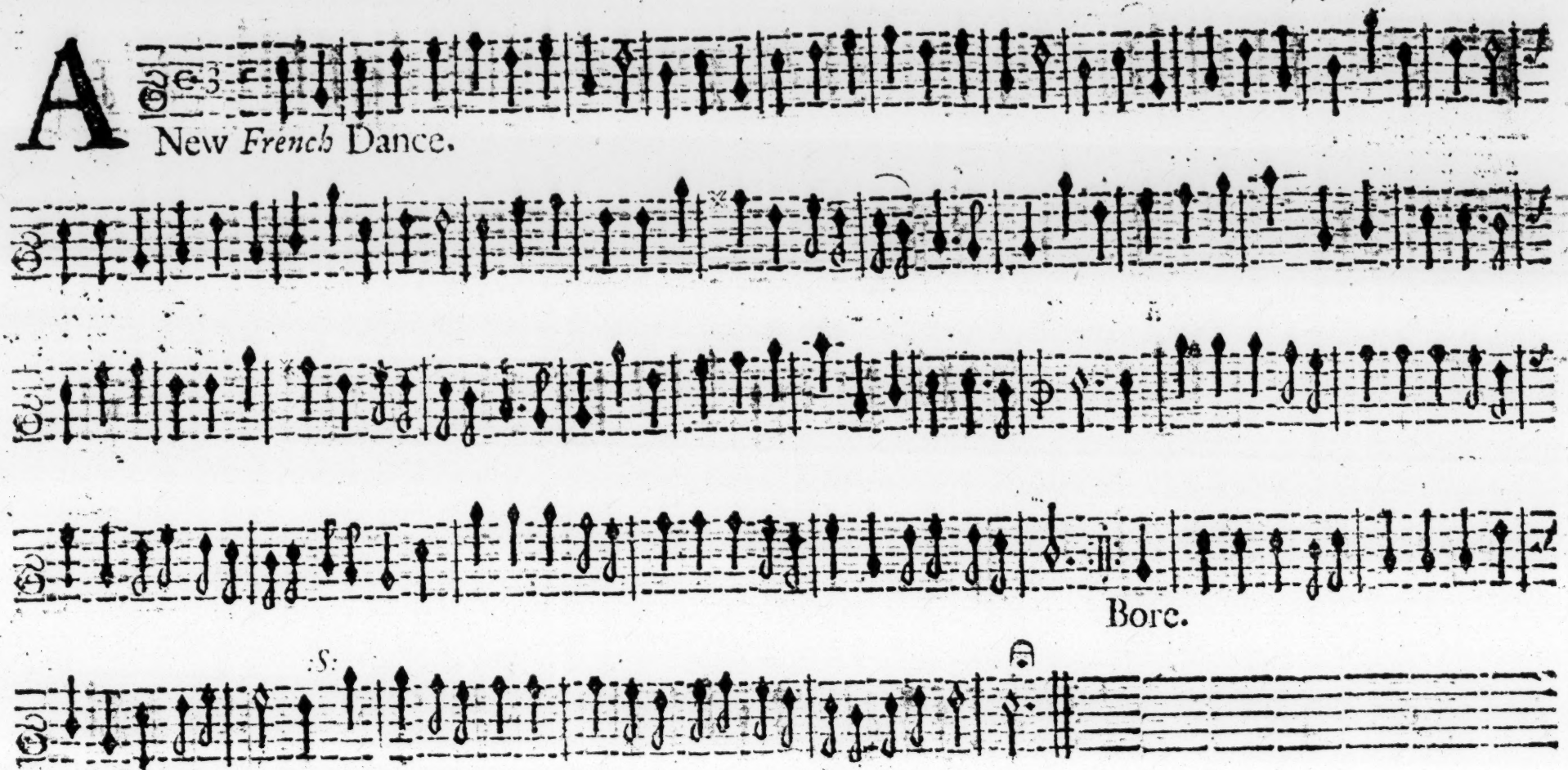
23 **M** Inuet.

24 **A** New French Dance. Bore.

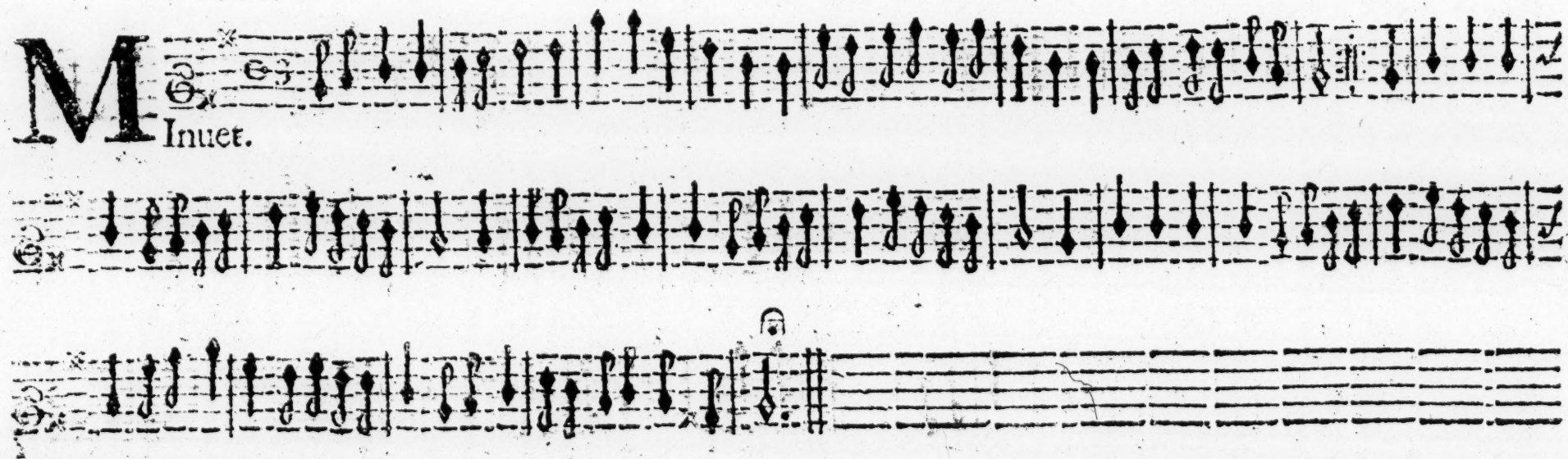
Paspe.

Minuet.


25

A*New French Dance.*

Bore.

M*Inuet.*

27 **M** Inuet.



28 **A** N Entry.



29 **M** Inuet.

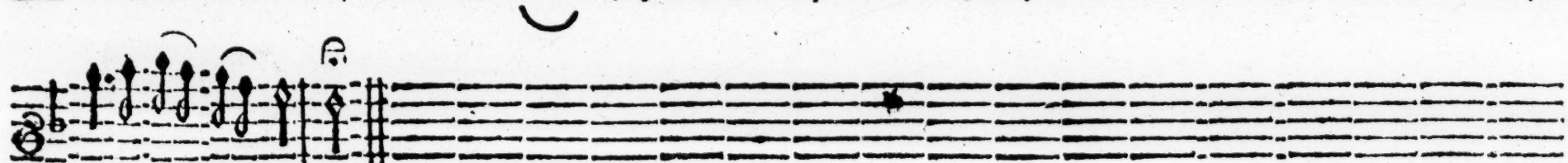


30 **M** 
Inuet.



31 **P** 
Aspe.





32 **B** 
Ore.





33 **M** *Inuet.*

Handwritten musical notation for 'Inuet.' on a single staff. The notation begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody consists of a series of eighth and sixteenth notes, ending with a double bar line. A second staff below shows the continuation of the melody, also ending with a double bar line.

34 **A** *N Entry.*

Handwritten musical notation for 'N Entry.' on a single staff. The notation begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody consists of a series of eighth and sixteenth notes, ending with a double bar line. A second staff below shows the continuation of the melody, also ending with a double bar line.

35 **A** *New Italian Ground.*

Handwritten musical notation for 'New Italian Ground.' on a single staff. The notation begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody consists of a series of eighth and sixteenth notes, ending with a double bar line. A second staff below shows the continuation of the melody, also ending with a double bar line.

The Ground Bass.


H


30 **M**  **Inuet.**



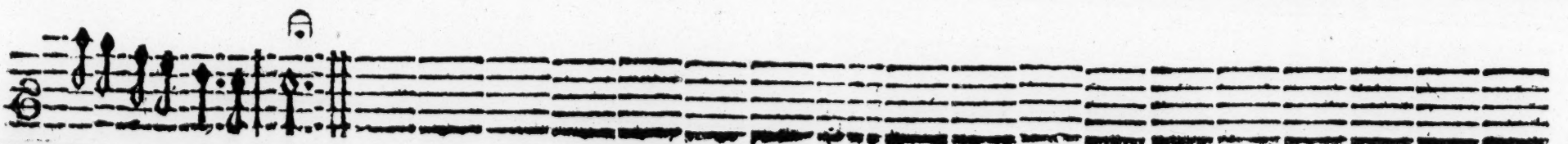
31 **P**  **Aspe.**





32 **B**  **Ore.**





33 **M** *Inuet.*



Handwritten musical notation for the first system of 'Inuet', measures 1 through 8. The notation is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It features a series of eighth and sixteenth notes, with some rests and a final double bar line.



Handwritten musical notation for the second system of 'Inuet', measures 9 through 16. The notation continues the melodic line with various note values and rests, ending with a double bar line.

34 **A** *N Entry.*



Handwritten musical notation for the first system of 'N Entry', measures 1 through 8. The notation is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It features a series of eighth and sixteenth notes, with some rests and a final double bar line.



Handwritten musical notation for the second system of 'N Entry', measures 9 through 16. The notation continues the melodic line with various note values and rests, ending with a double bar line.



Handwritten musical notation for the third system of 'N Entry', measures 17 through 24. The notation continues the melodic line with various note values and rests, ending with a double bar line.

35 **A** *New Italian Ground.*



Handwritten musical notation for the first system of 'New Italian Ground', measures 1 through 8. The notation is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It features a series of eighth and sixteenth notes, with some rests and a final double bar line.



Handwritten musical notation for the second system of 'New Italian Ground', measures 9 through 16. The notation continues the melodic line with various note values and rests, ending with a double bar line.



Handwritten musical notation for the third system of 'New Italian Ground', measures 17 through 24. The notation continues the melodic line with various note values and rests, ending with a double bar line.

The Ground Bafs.

H

36 **M** *R. Mountfort's Delight.*

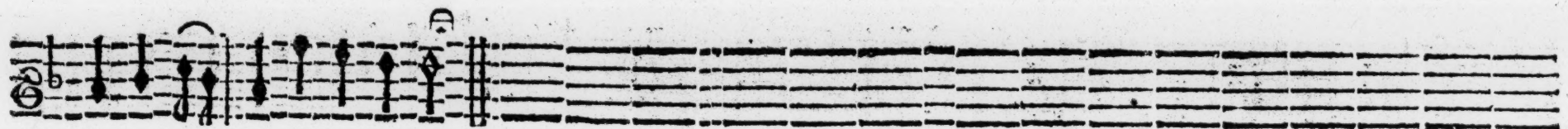


37 **H** *Orn-pipe.*



38 **H** *Orn-pipe.*





39

A

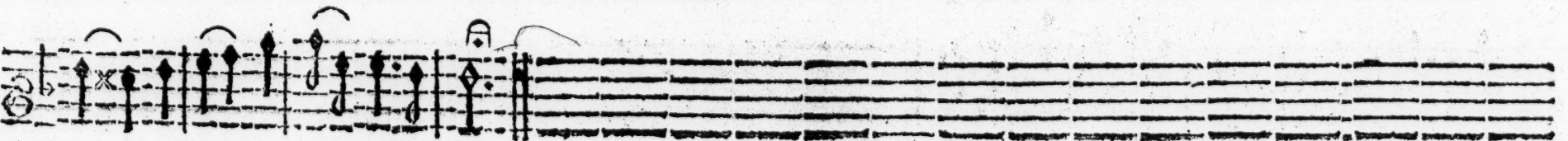
New Tune.



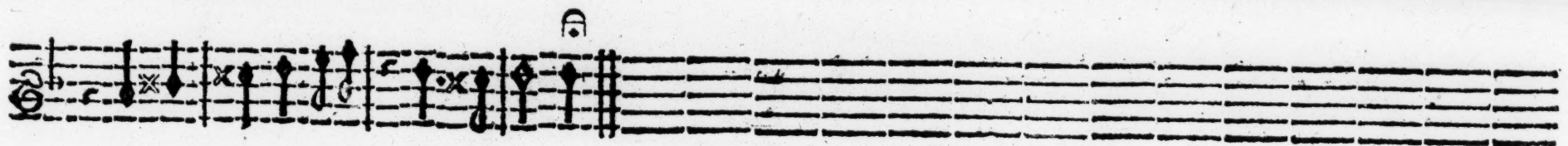
40

C

Efachie's Farewel.



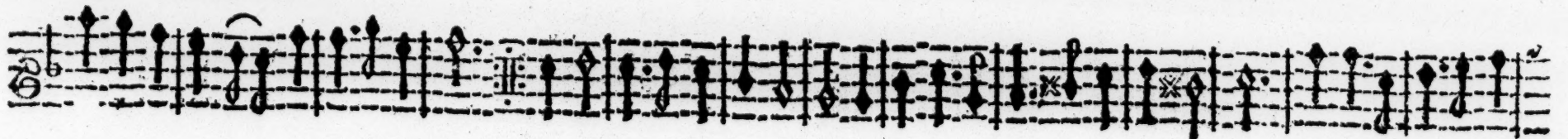
41 **M** *Edburn's March.*

The first system of music for 'Edburn's March' is written on a single staff. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody is composed of eighth and sixteenth notes, with some measures containing rests. There are several accidentals, including naturals and flats, throughout the system.The second system of music for 'Edburn's March' continues the melody on a single staff. It features a mix of eighth and sixteenth notes, with some measures containing rests. The key signature remains one flat.The third system of music for 'Edburn's March' continues the melody on a single staff. It features a mix of eighth and sixteenth notes, with some measures containing rests. The key signature remains one flat.

42 **V** *Ulcan's Dance.*

The first system of music for 'Ulcan's Dance' is written on a single staff. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody is composed of eighth and sixteenth notes, with some measures containing rests. There are several accidentals, including naturals and flats, throughout the system.The second system of music for 'Ulcan's Dance' continues the melody on a single staff. It features a mix of eighth and sixteenth notes, with some measures containing rests. The key signature remains one flat.

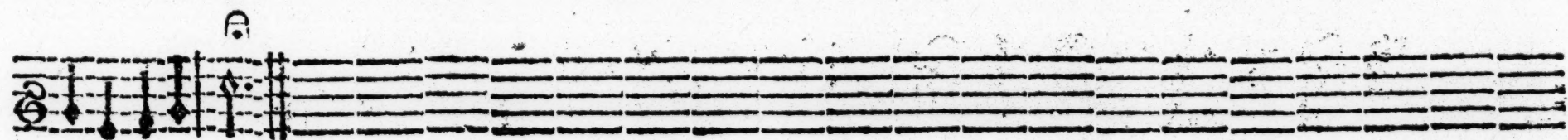
43 **A** *New Tune.*

The first system of music for 'New Tune' is written on a single staff. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody is composed of eighth and sixteenth notes, with some measures containing rests. There are several accidentals, including naturals and flats, throughout the system.The second system of music for 'New Tune' continues the melody on a single staff. It features a mix of eighth and sixteenth notes, with some measures containing rests. The key signature remains one flat.The third system of music for 'New Tune' continues the melody on a single staff. It features a mix of eighth and sixteenth notes, with some measures containing rests. The key signature remains one flat.

44 **C**  **Lowns Dance.**



45 **S**  **Abina in the dead of Night.**



46 **A**  **New Rigadoon.**



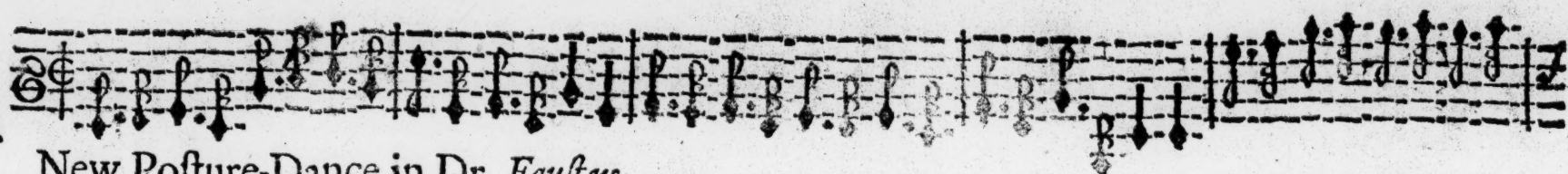
47 **T** He Emperor of the Moon.



48 **A** New Tune.



49

A

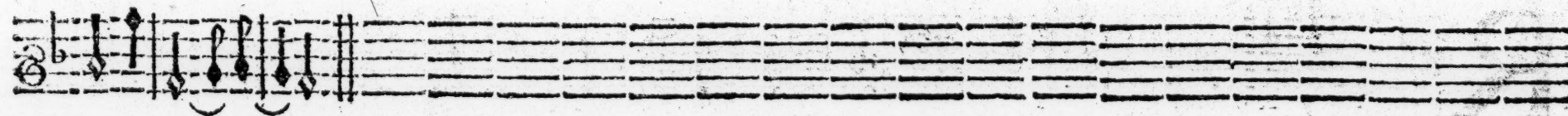
New Posture-Dance in Dr. *Faustus*.



50

A

Scotch Minuet.



51

S

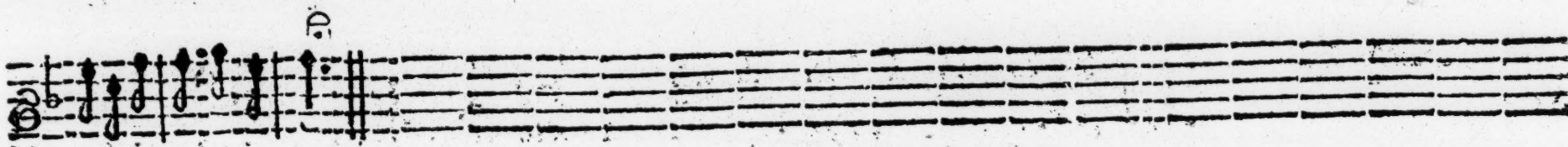
Ilvia now your Scorn give over.



52

A

New Theatre Tune.



53

M

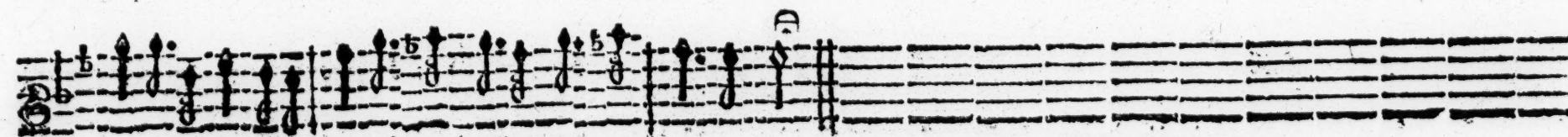
Inuet.



54

R

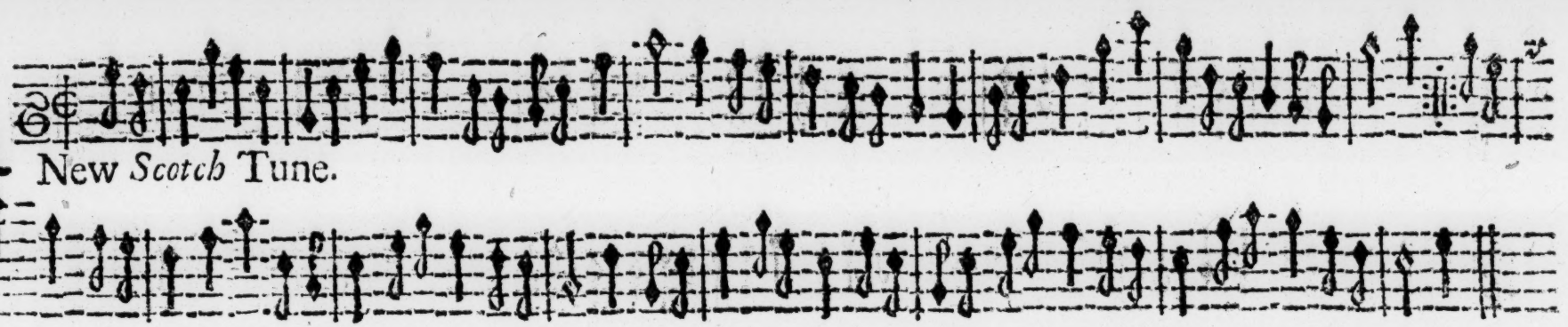
Ound O.



55

A

New Scotch Tune.



56

S

ing, Sing, whilst we trip it, &c.



57

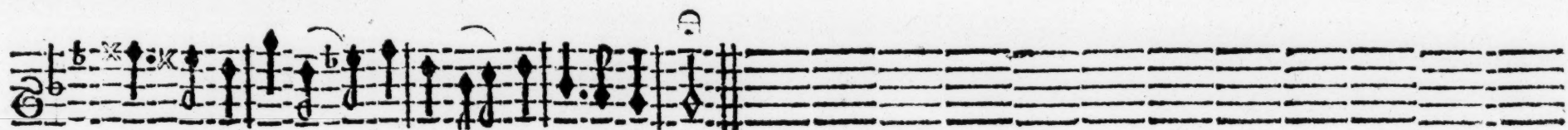
I

Am come to lock all fast, &c.



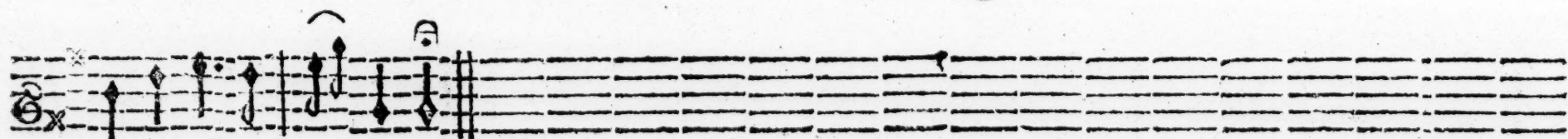
58

I F Love's a sweet Passion, &c.



59

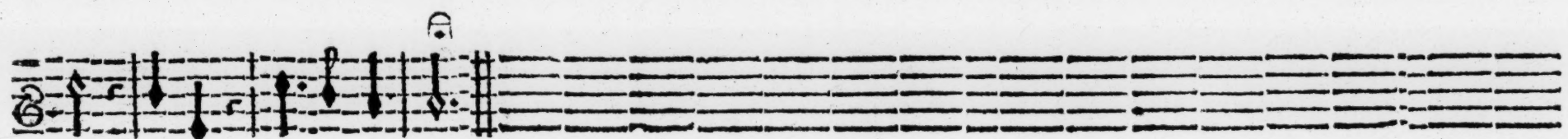
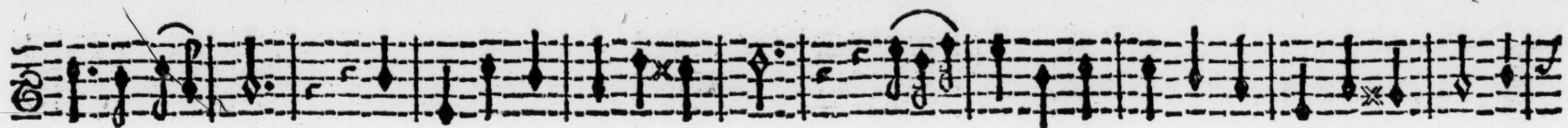
F Airest Jenny, thou mun love me, &c.



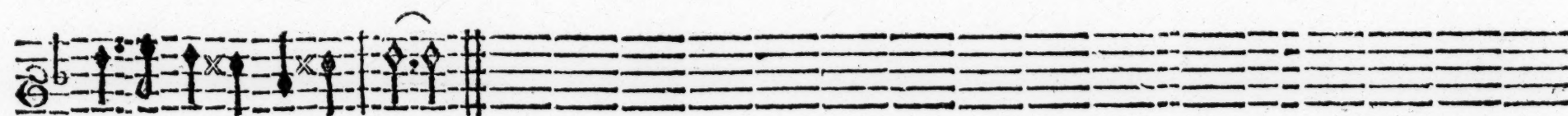
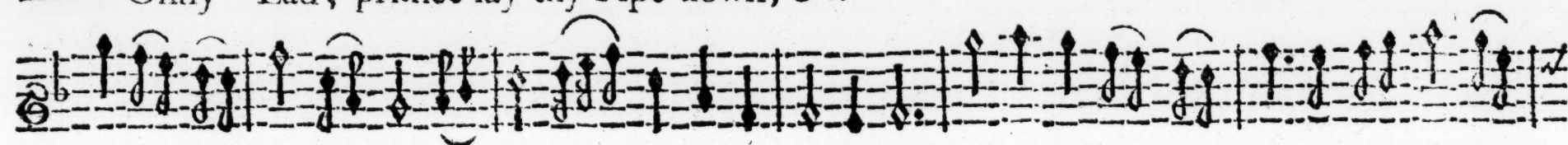
60

G Reat fove once made Love like a Bull, &c.

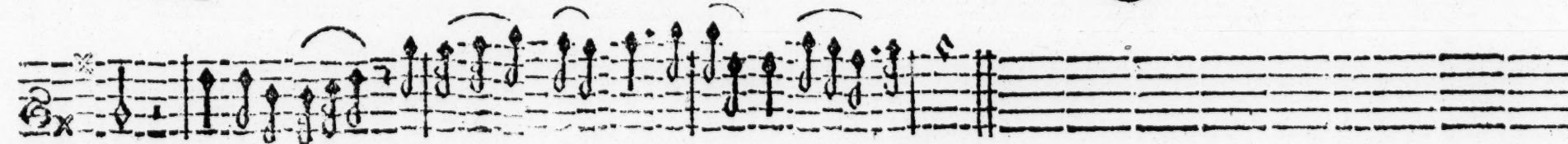




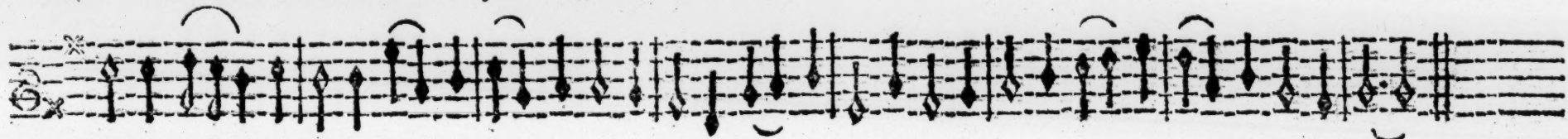
61 **B** Onny Lad, prithee lay thy Pipe down, &c.



62 **T** HE Virgin's Wish.

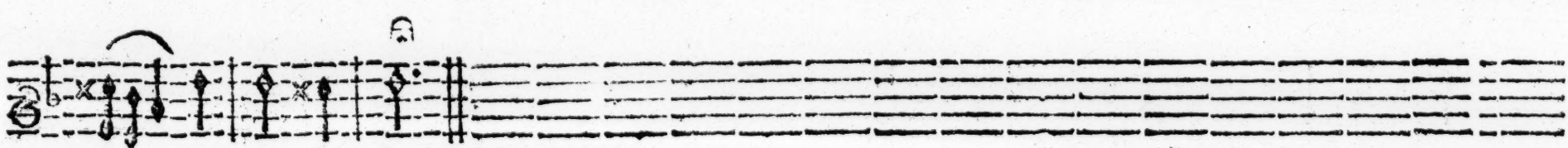


63 **T** 
 HE Fire of Love in youthful Blood, &c.



64 **C** 
 Upid to Venuss did complain, &c.





65 **A** 
 Jigg.

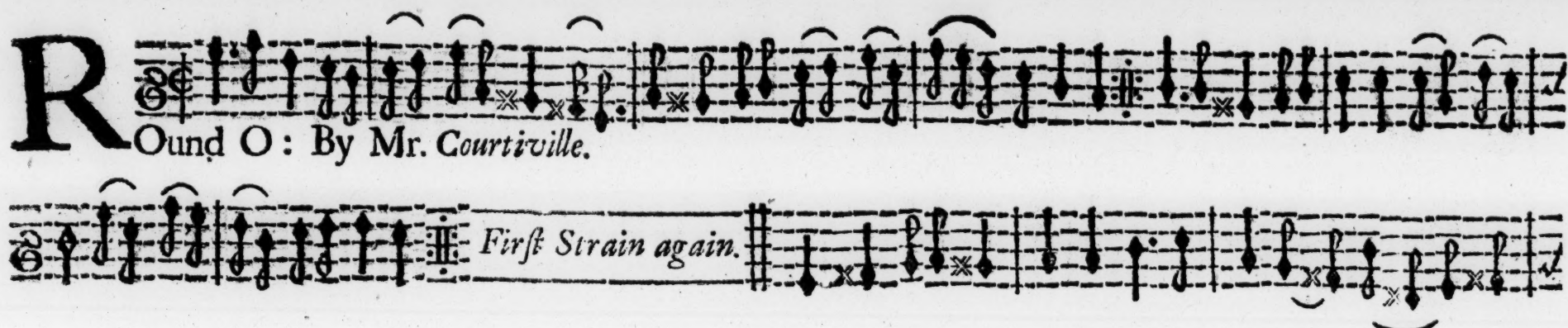




66

R

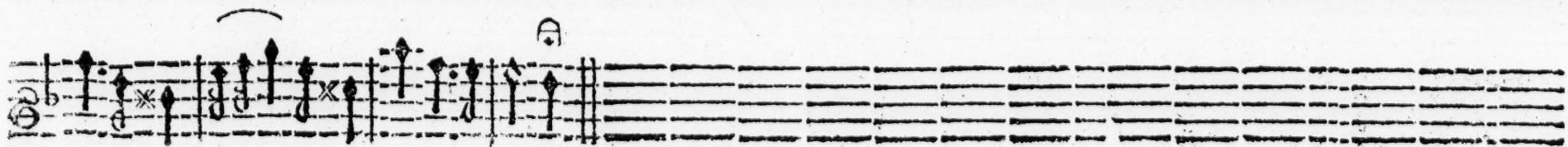
Ound O: By Mr. Courtiville.



67

N

O, no poor suffering Heart, &c.

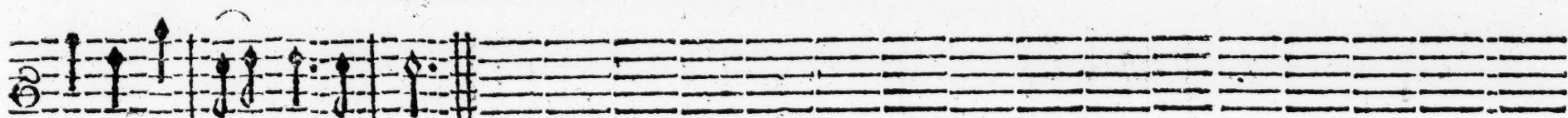
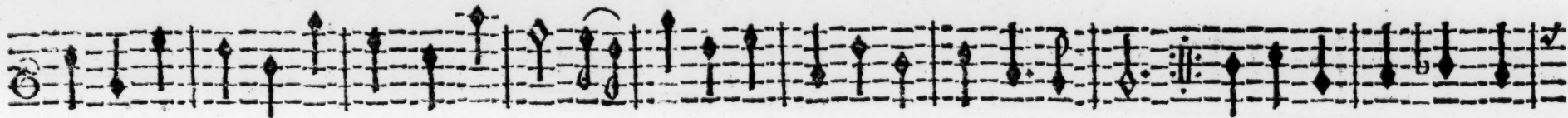


68

W

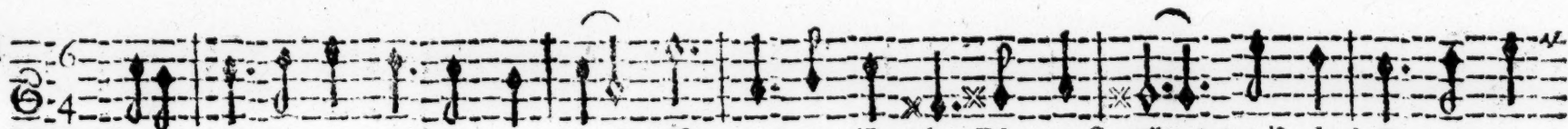


Hen I have often heard young Maid complaining, &c.

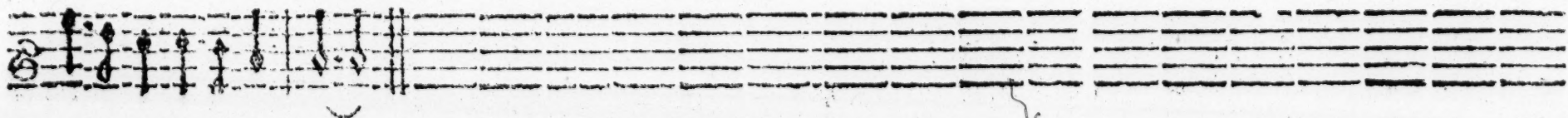


69

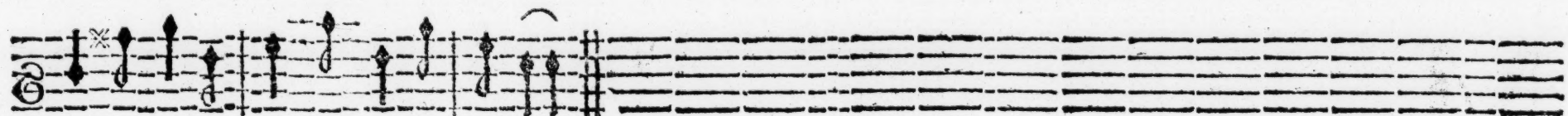
T



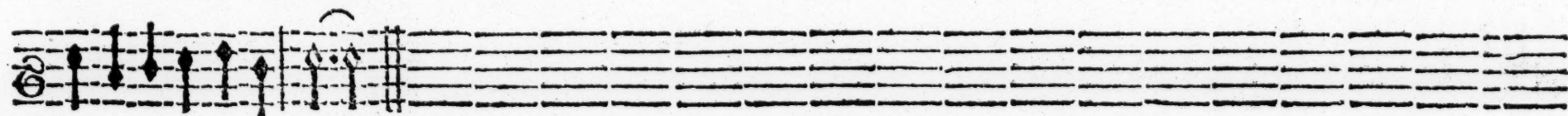
Hough you make no return to my Passion, &c. (In the Play of, *The Maid's last Prayer.*)



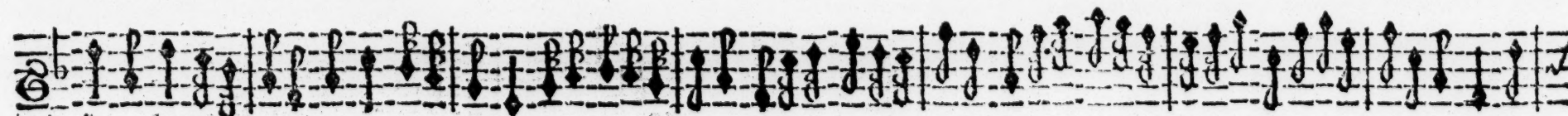
70 **T**  **ELL** me no more I am deceiv'd, &c. (In the Play of, *The Maid's last Prayer.*)



71 **T**  **Hus** Happy and Free, &c.



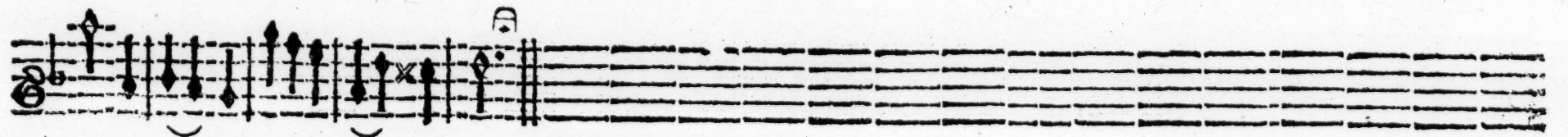
72 **A**  **New** Horn-pipe.



73 **A**  New Ayre of Mr. R. King's.




74 **M**  R. Mountford's Farewel; by Mr. Mottley.

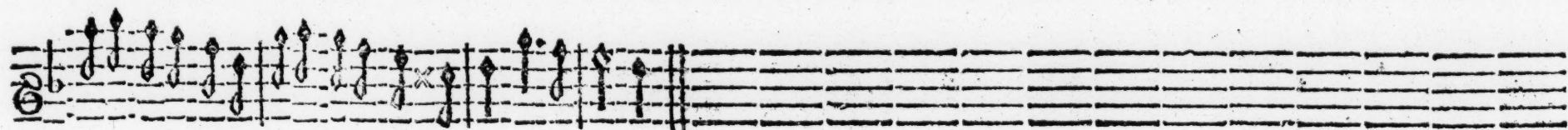


75 **M**  R. Mountford's Farewel.



76 **A**  New Minuet.





77 **A**  New Minuet.



78 **S**  Low Ayre by Mr. Lenton.





79 **M**  *R. Anthony Lee's Farewel, by Mr. Lenton.*





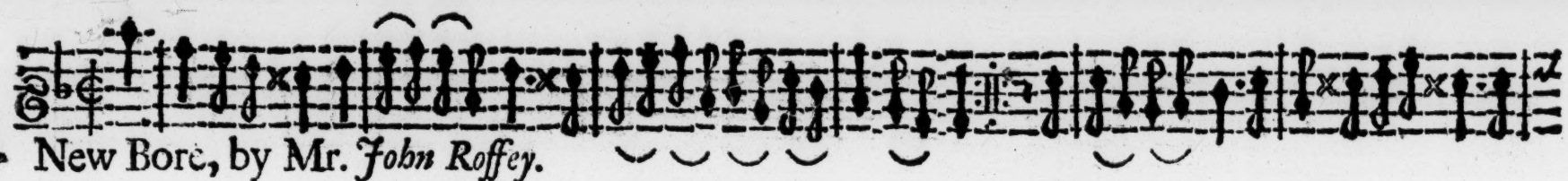
80 **M**  *R. Thomlynson's Farewel, by Mr. John Roffey.*






81 **A**  *New Minuet.*



82 **A**  New Bore, by Mr. John Roffey.



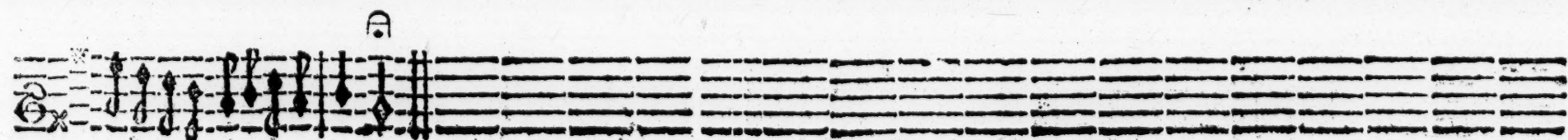
83 **A** *Slow.*  N Ayre, by Mr. John Roffey.





84 **A**  New Bore.





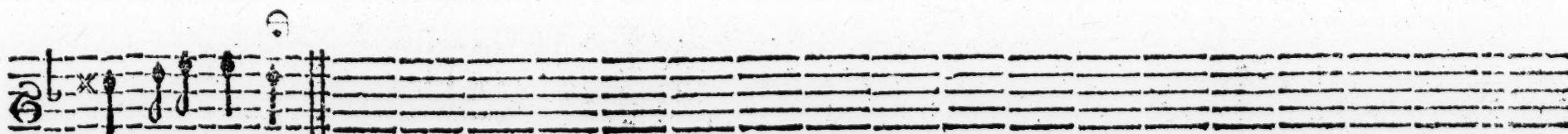
85

ROund O : A new *French* Dance.

86

ANew Maggot of Mr. *Mottley's*.

87

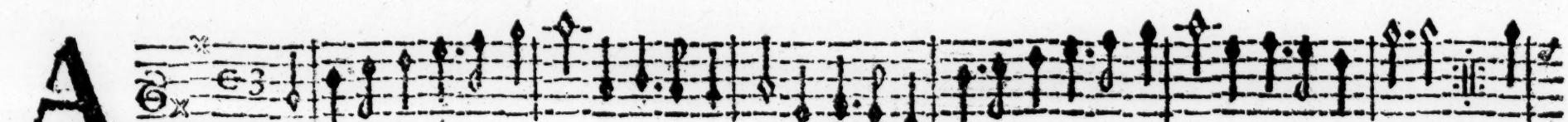
HOrnpipe, by Mr. *Mottley*.


88

AMinuet, by Mr. *Mottley*.

89 **A** 
N Entry, by Mr. *Mottley*.

90 **A** 
New Minuet, by Mr. *Mottley*.

91 **A** 
Jigg, by Mr. *Mottley*.

92 **M** 
Orris, by Mr. *Mottley*.

93 **T** Rumpet.

Handwritten musical notation for 'Rumpet' on three staves. The first staff begins with a treble clef and a common time signature (C). The music consists of a series of eighth and sixteenth notes, with some rests. The second and third staves continue the melody, with the third staff ending with a double bar line.

94 **A** New Dance in the Play of *The Marriage-Hater match'd*.

Handwritten musical notation for 'New Dance in the Play of The Marriage-Hater match'd' on three staves. The first staff begins with a treble clef and a common time signature (C). The music is a complex dance tune featuring many sixteenth and thirty-second notes. The second and third staves continue the melody, with the third staff ending with a double bar line.

95 **A** New Bore.

Handwritten musical notation for 'New Bore' on two staves. The first staff begins with a treble clef and a common time signature (C). The music is a simple melody of eighth and sixteenth notes. The second staff continues the melody, ending with a double bar line.

96

A

New Tune.



97

R

Ound O: A Slow Ayre.



First Strain again.



F I N I S.

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